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Behind Closed Doors

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BEHIND CLOSED DOORS

By Hannah Schafers

A Design Thesis

Presented to the Faculty of

The College of Architecture at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Master of Architecture

Major: Architecture

Under the Supervision of Professor: Jeffrey Day

TABLE OF CONTENTS



06 DESIGN RESEARCH

48 DESIGN PROJECT

50	Prelude
54	Chapter 1
74	Chapter 2
96	Chapter 3
116	Chapter 4
134	Conclusion

146 PROCESS RESEARCH AND DESIGN

148	Preliminary Research
166	Speculative Sketches
184	Schematic Design

ABSTRACT

This thesis launches itself off the contemporary critique of phenomenology that values subjectivity and places emphasis on the ‘archetypical’ user. Spectators in build space today are just that, seeing architecture as what you bump into while trying to view something else or merely as a culturally framed monument visible by its own significance. Ninety-three percent of our lives revolve around built space, and in particular the interior condition, yet architecture has become a subconscious being of mundane expectations for the occupant. The values of human experience in architecture are sometimes difficult to portray and internalize in their pure form.

Behind Closed Doors is an architecture thesis that utilizes physical model hybridization and narrative to target, evaluate, and convey inter-human relationships in a way that engages the architect at a deeper more emotional level within the work. By diving deeper, we are forced to think beyond the “core and shell” and place focus on the interior of which architects in a lot of cases have given up on. Rather than the building interior being a passive consequence of massing and envelope, the interior is conceived independently critiquing the modernist idea that the interior and exterior must follow the same logic. The vehicle of the work explores the abandoned typology of the motel in which subtle but impactful design shifts are made to provoke new thoughts and experiences allowing us to further understand the contemporary context of sensation.

DESIGN RESEARCH

THE MOTEL

Motels once controlled the outskirts of American highways, but have now slipped from the public imagination. Rather, thousands of holiday inns dot the American landscape providing a comfort of sameness. The motel, in its ambition to replicate features of a home, speaks to both our securities and anxieties as users. There is a distinct sequential progression of the motel in which the social relationships of its users become evident. The fading typology signifies something lost in contemporary American life. It represents a pleasant fantasy of freedom and a way to escape the global continuum of constant flow and effortless connection. If the purpose of the motel is to escape this mundane life, why does it conceal a meaningful experience unique to our everyday world?

SPATIAL SEQUENCE

By replicating the features of a home, the motel speaks to both our securities and anxieties



departure

*break from continuum of the
everyday*

surrender

ex

“no r



exposure
mans land"

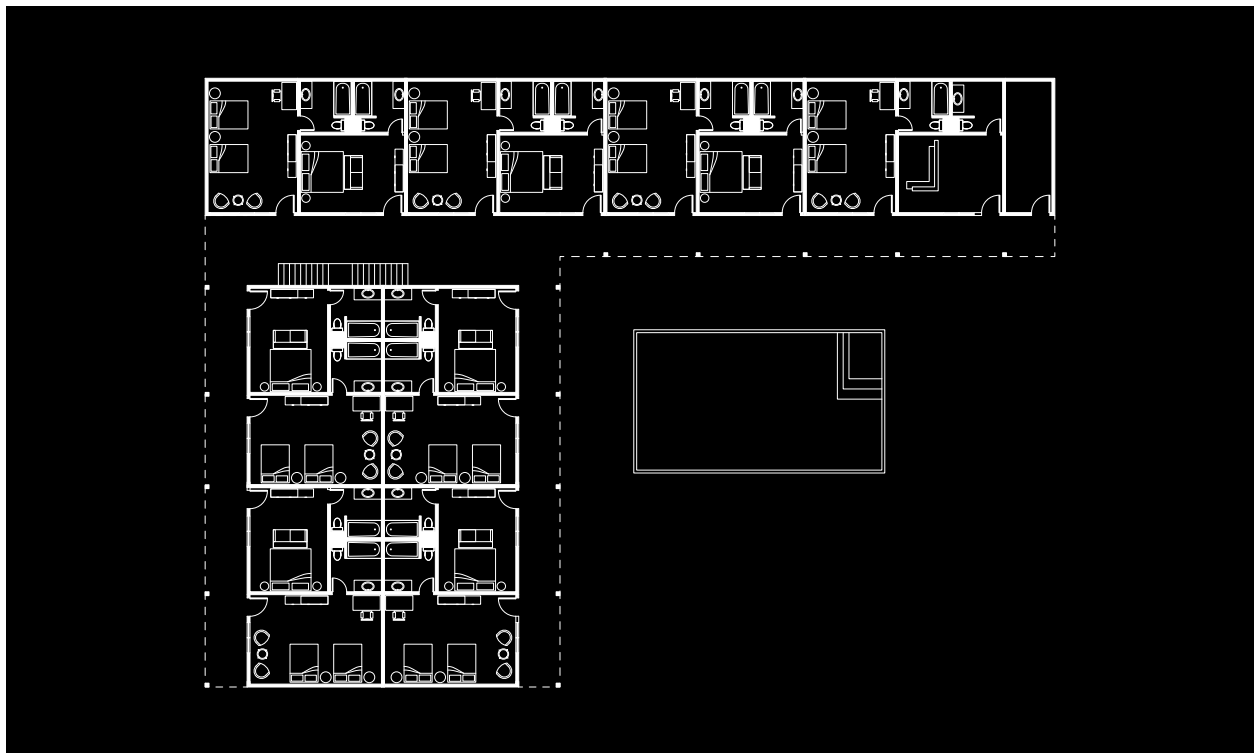
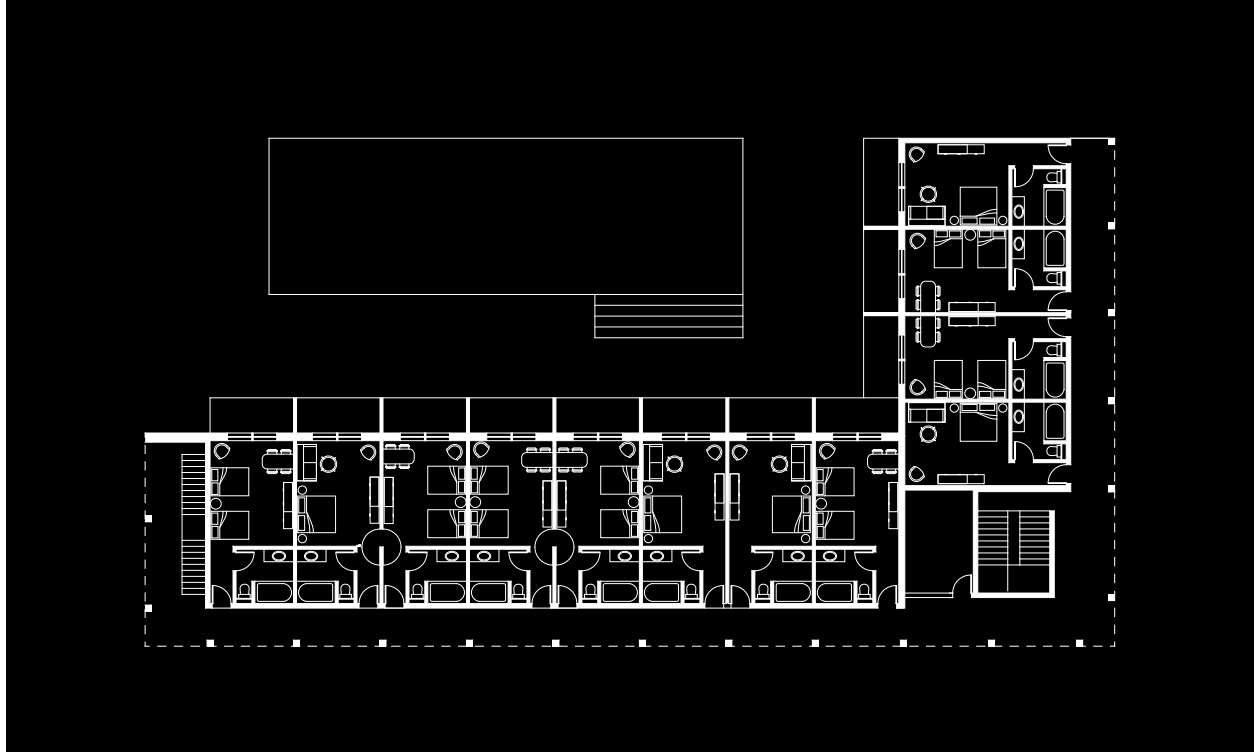
concealment

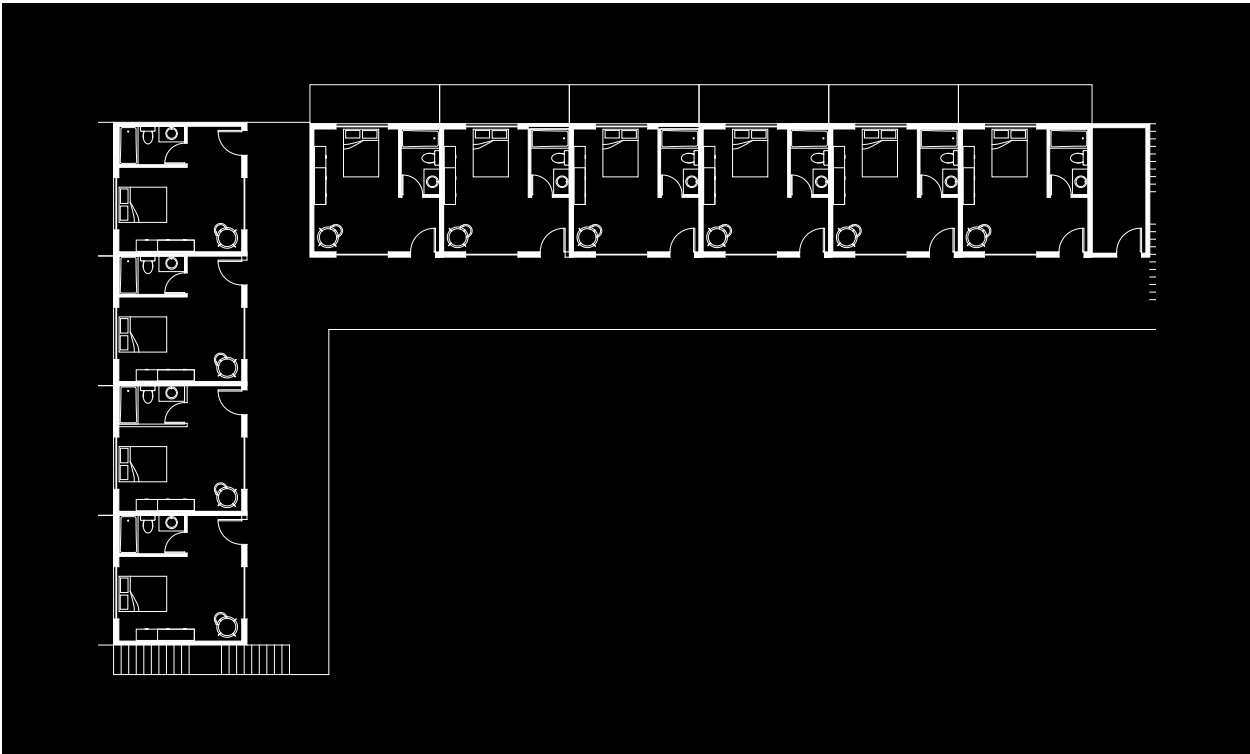
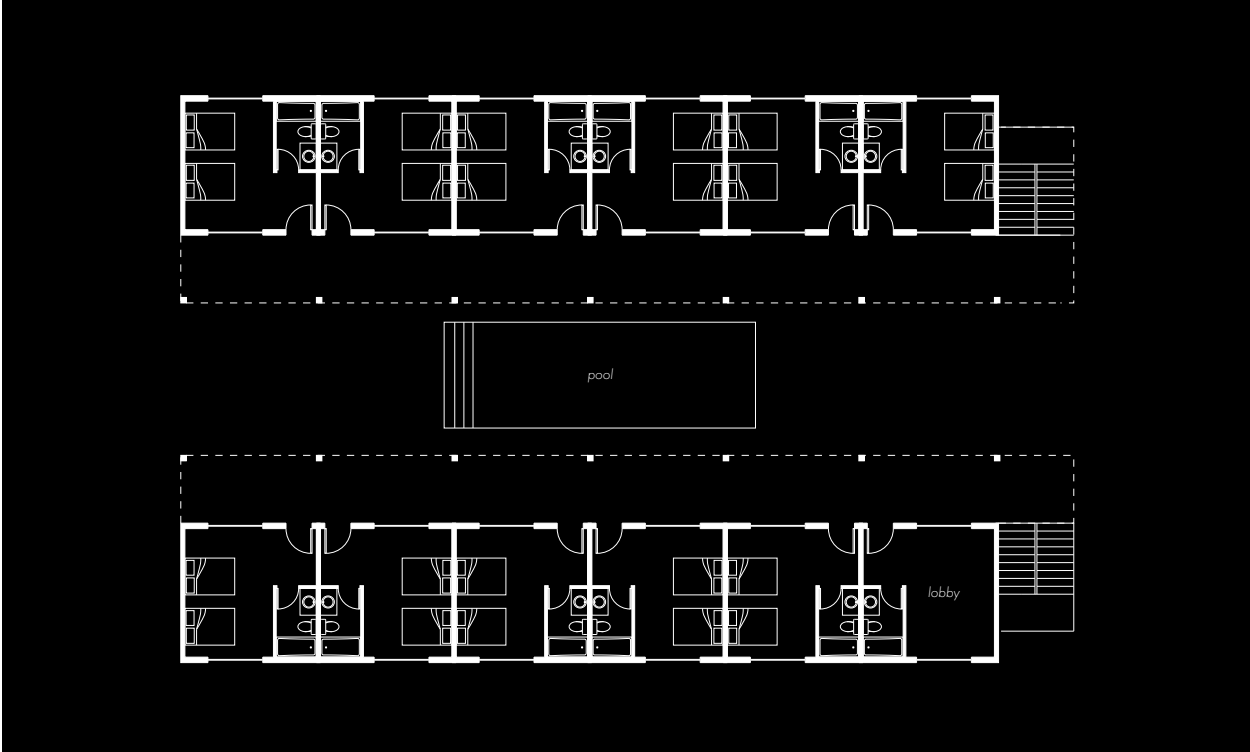
composure

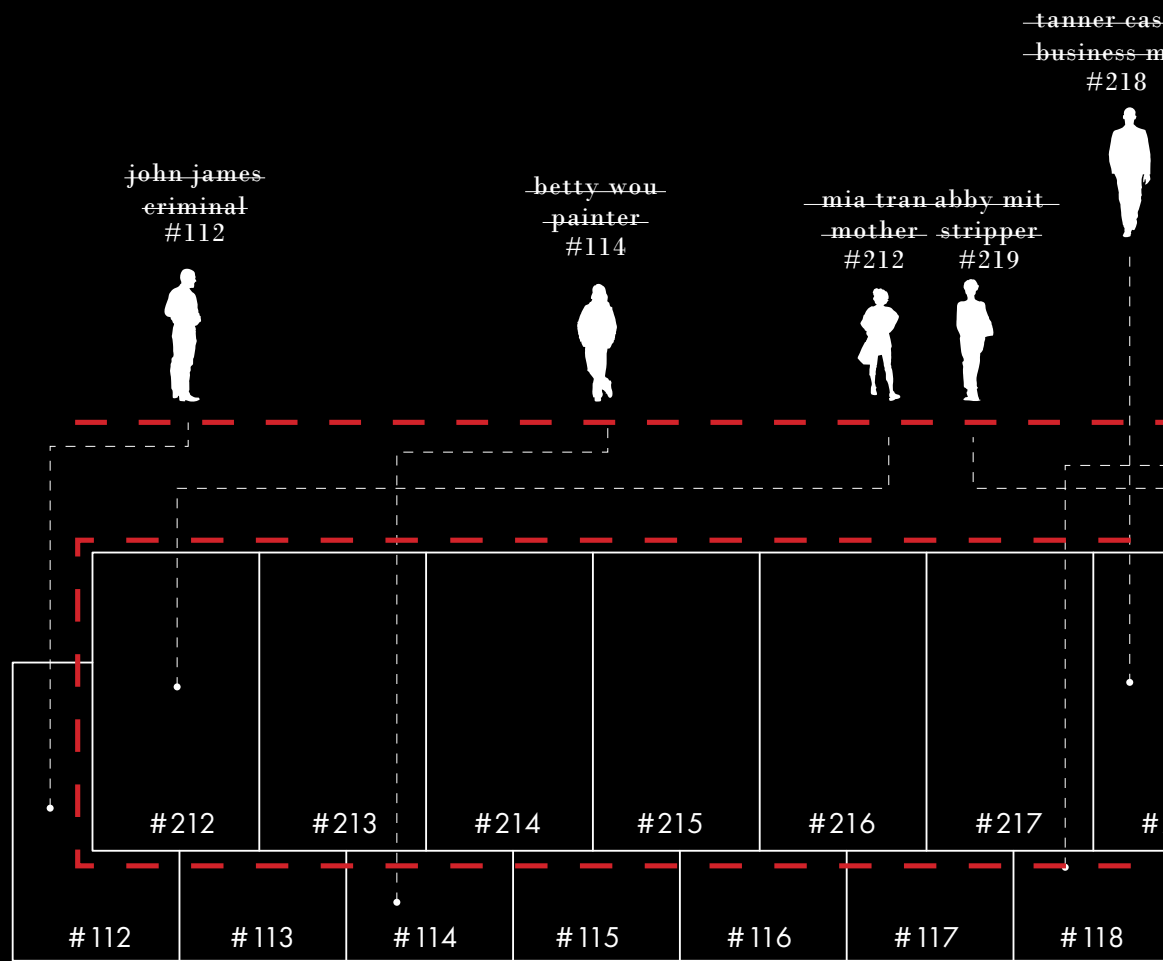


SAMPLE TYPOLOGIES

The exploration started by investigating existing mundane typologies. By identifying and analyzing their structure and organization, I was able to sample from these four precedents to create new planar operations.

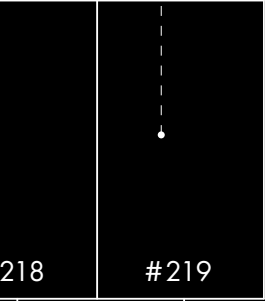






ter
an

~~bella johnson~~
~~writer~~
#118



known by room number over
name

“I’m room 218”

cultural identities reduced to
numerical value

vastly different personnel living
in a single shell

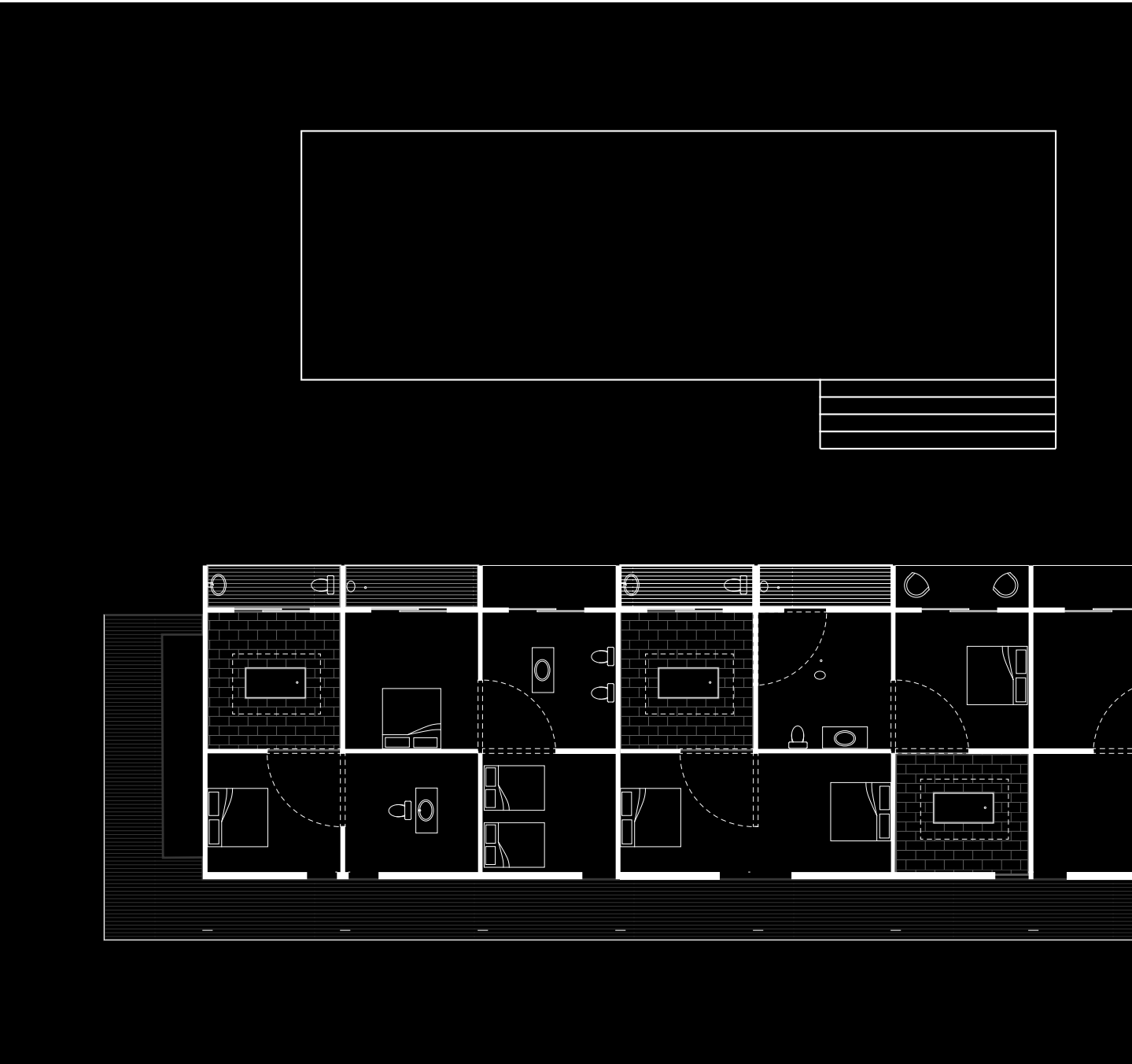
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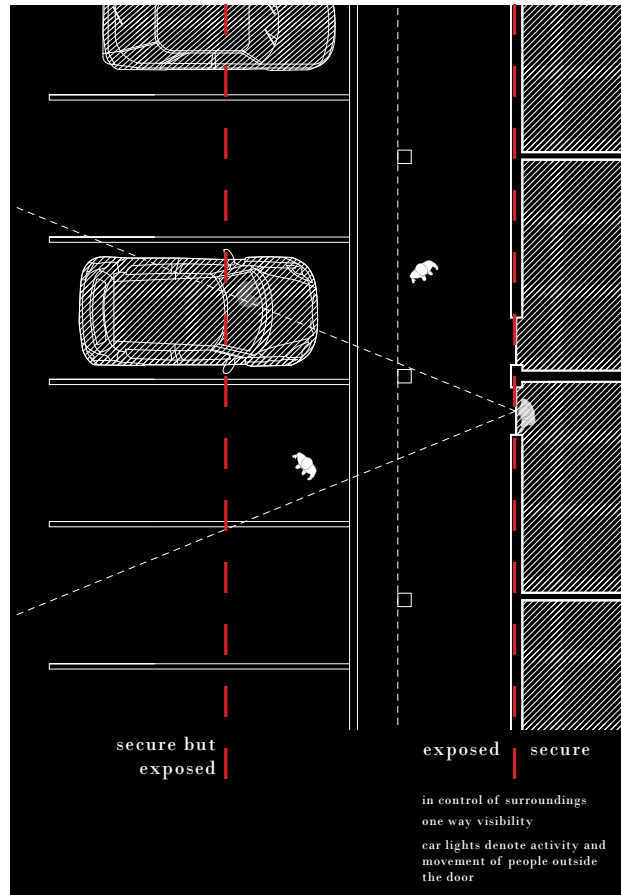
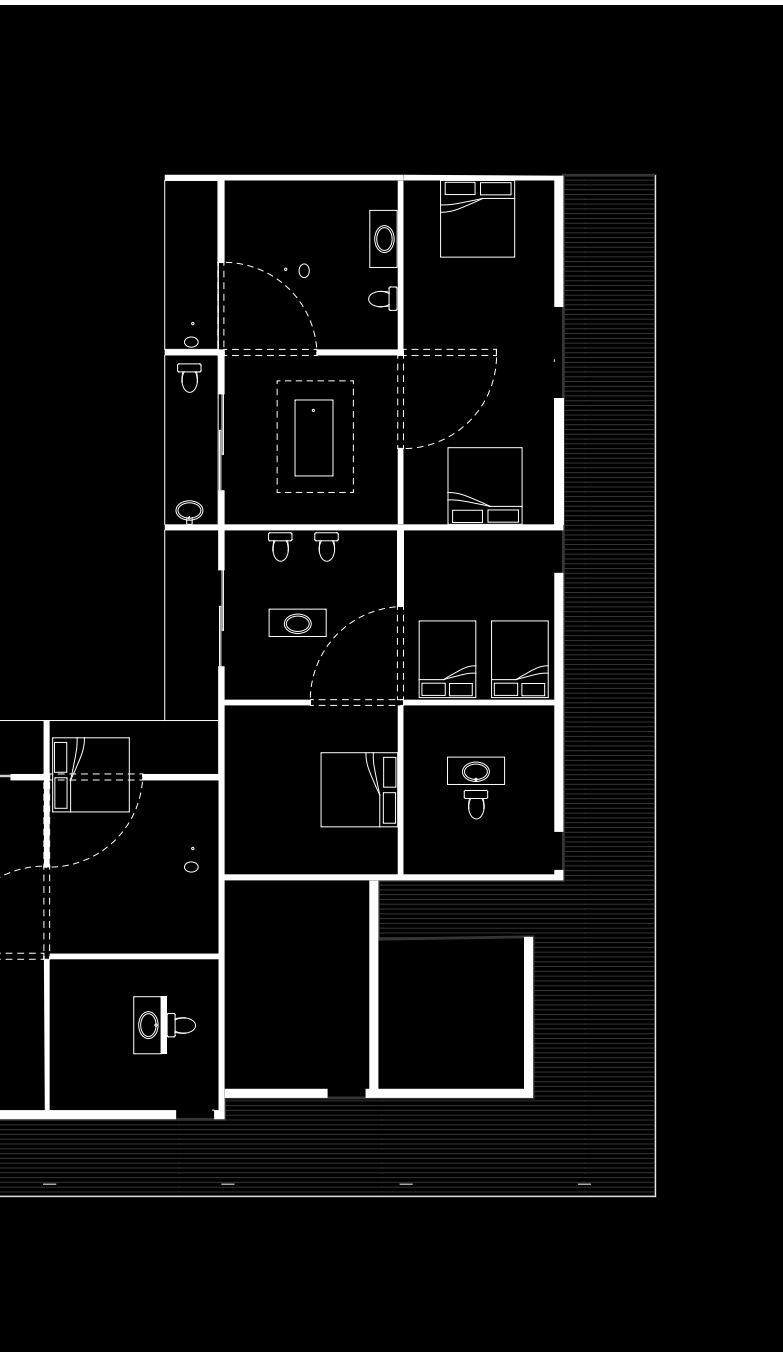
#219

#119

THIRD IDENTITY

The motel seeks to provide a new identity, in which no one owns their past, their name, or their family. It only knows the habitat in terms of their room number creating a dynamic and mysterious third identity. The chance encounters with other people occupying the motel may see you enter your room, knowing your number, but will only imagine the story of where you come from.





CONCEALMENT

By forcing constant connection between rooms opening, does it create a new question of power control?





ROOM 208

~~JASON DULE. DRUG DEALER~~

As I walk in the door, I sigh.

Familiarity with my 3rd floor dirty
apartment soothes me.

My knuckles still oozed from a brawl last
night.

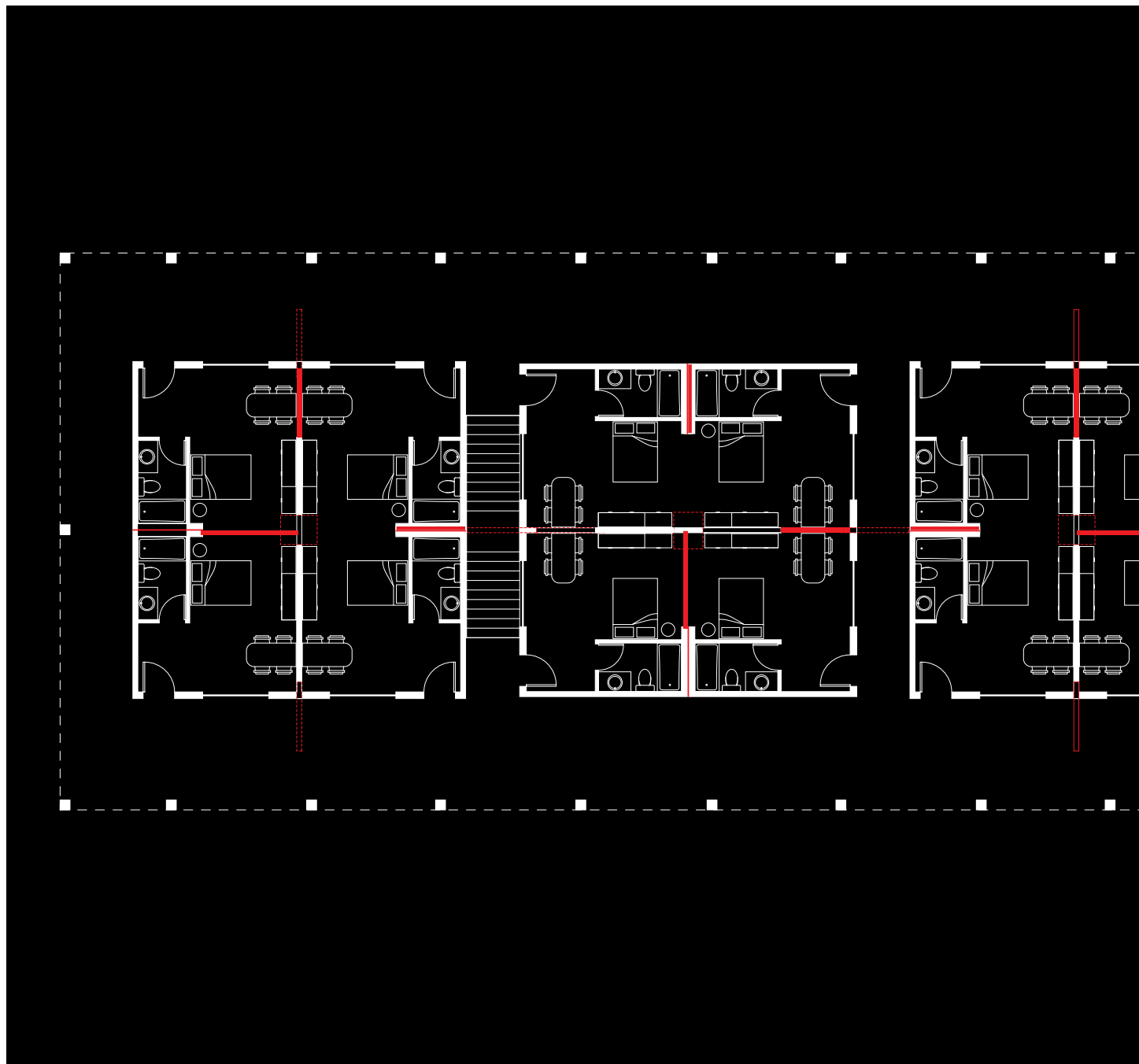
My back hits the bed, finally space I can
control.

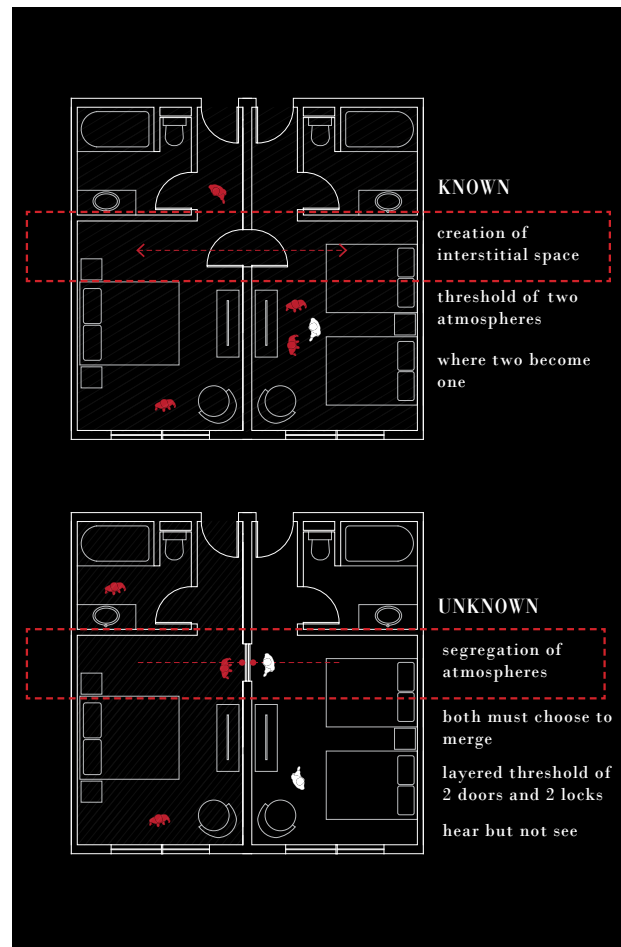
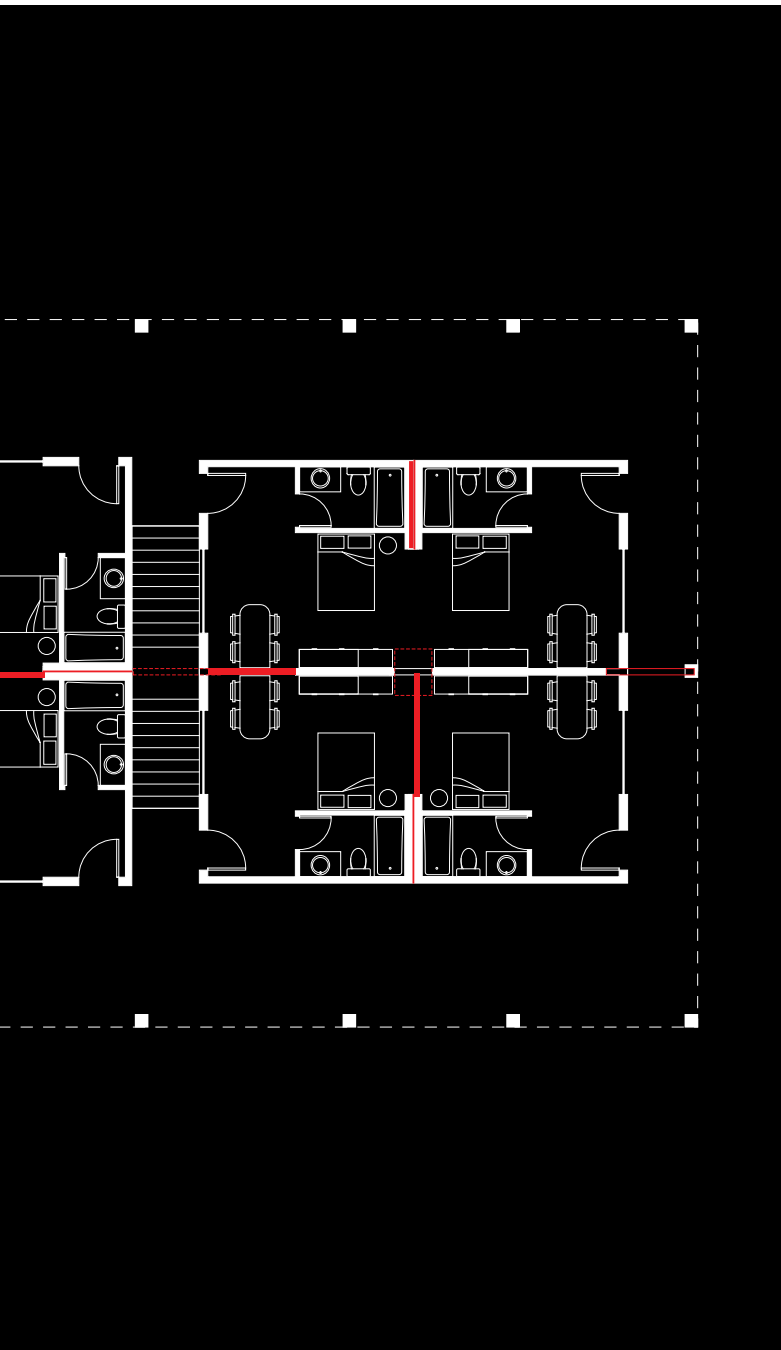
Away from prying eyes.

He hears a rush vivid of liquid and his
body tenses.

Peering around the corner he realizes
he's not alone.

"This is my space" "I own this space"
"Get out."





THRESHOLD

How does reordering the sequential and durational movement between spaces force new social chance encounters?





ROOM 112

~~BELLA THOMAS. WRITER~~

I see a figure, an intrusion of an
unfamiliar body.

A sudden flux of movement causes a
defense in my mind.

They move unconsciously.

Do they know I'm here?

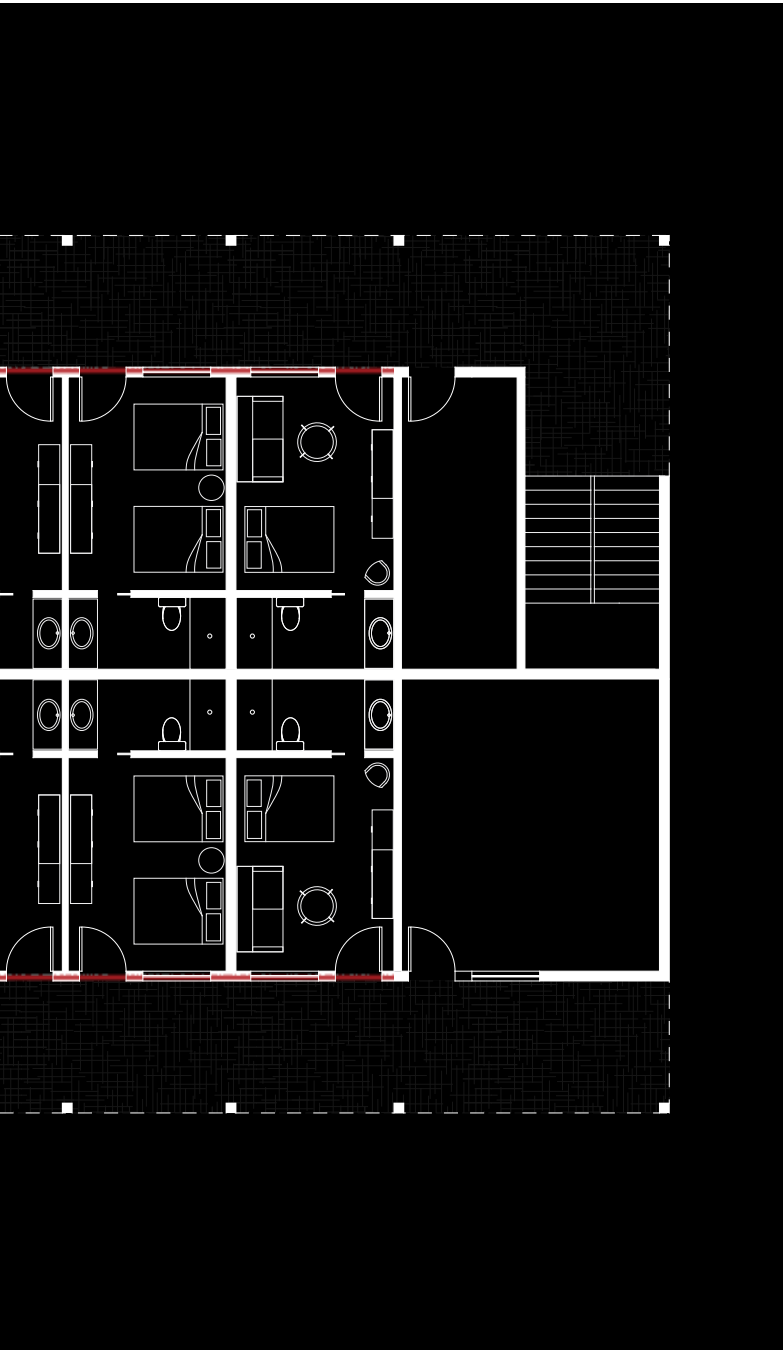
who 's space is this? Mine or theirs?

The figure glances to the right
We make momentary eye contact.

I look away and huddle in the dark
corners of my room.

There's no escape.

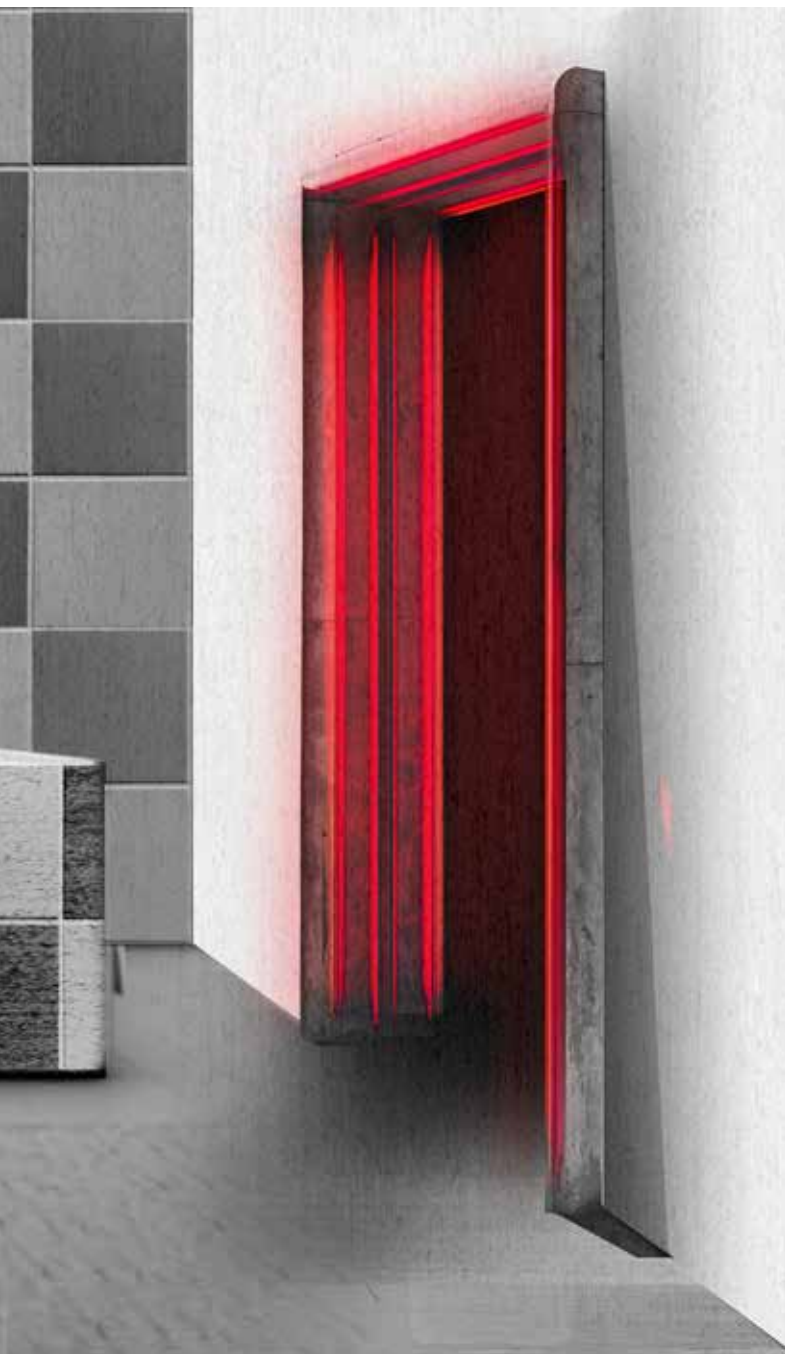
Is she watching me sleep?



MATERIALITY

How does a simple rearrangement of material shift one's behavior within the room?





ROOM 204

~~JUSTINE LANE. FLEER~~

Started from the door shutting behind her.

She enters her room.

I'm finally free, free to be anyone I want to be.

Her bruised back hits the bed, its stiff, and cold.

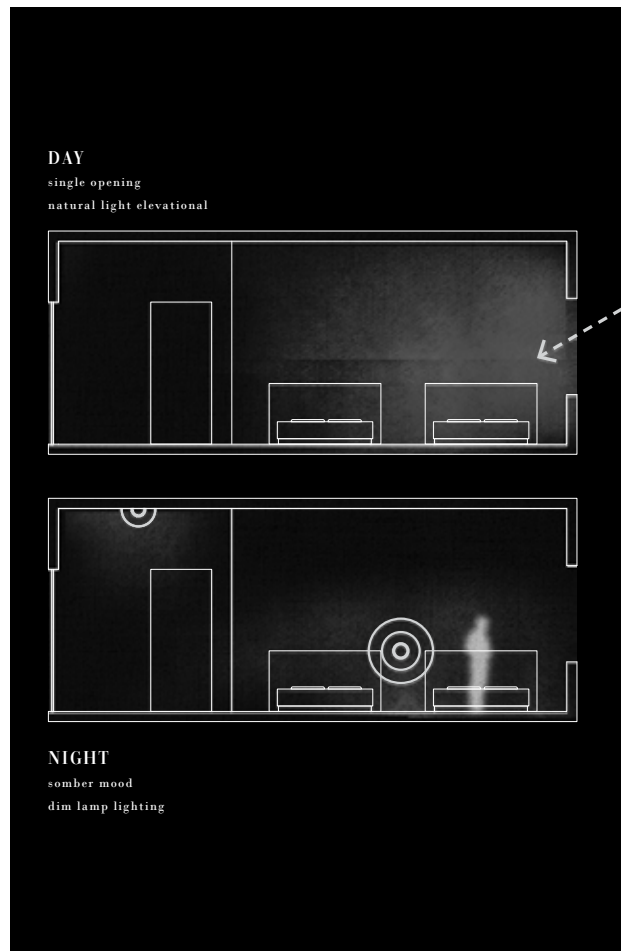
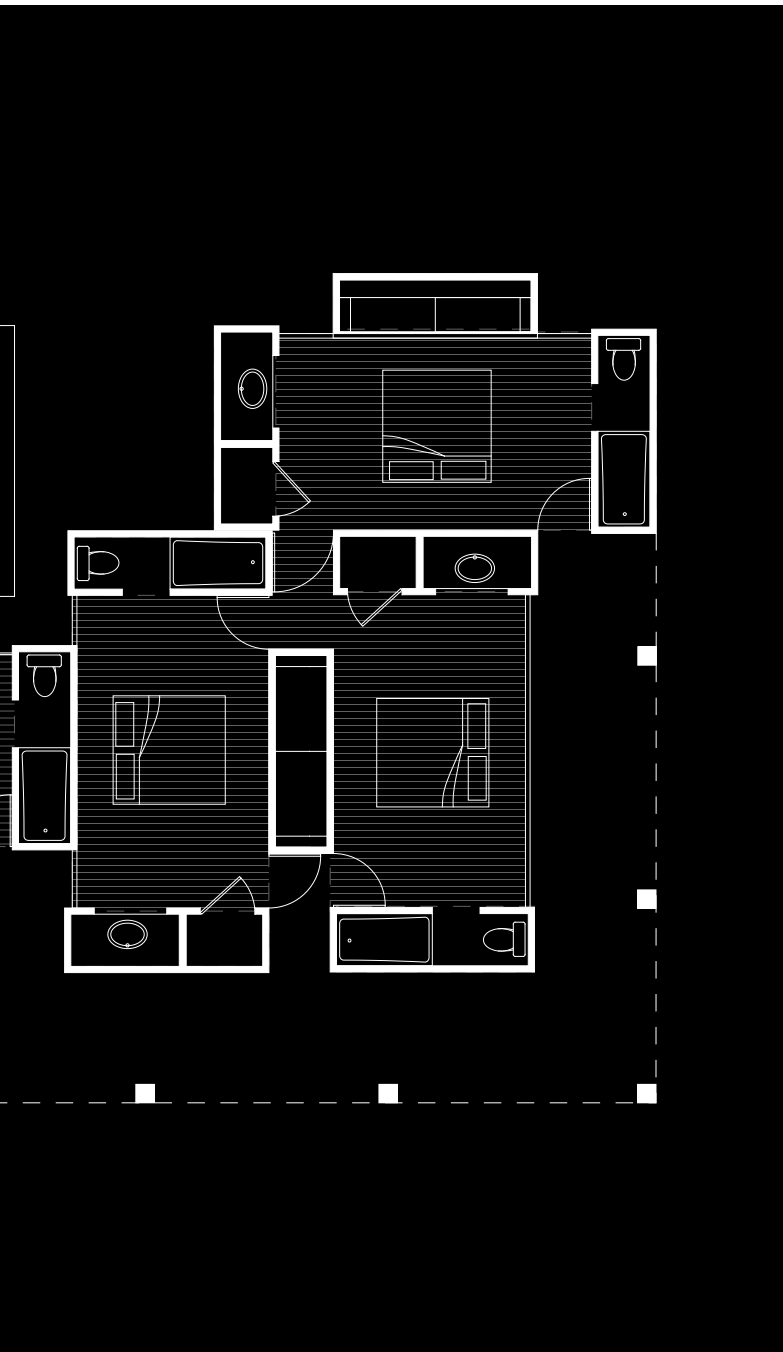
She stands back up and her feet sink into the floor.

Should I lay on the floor? It's dirty? Its the only soft space.

Pain shoots through her back.

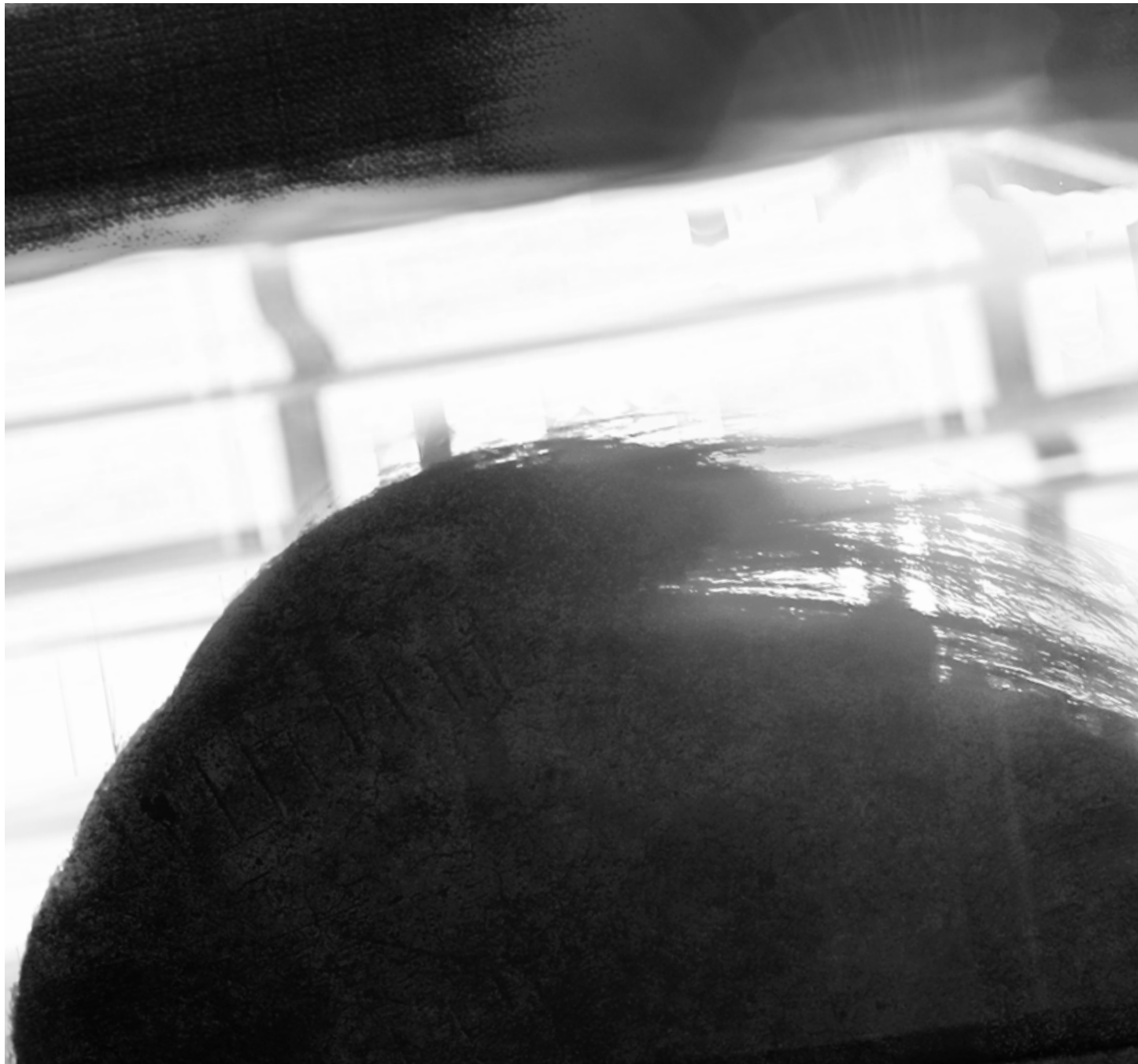
Causing her whole body to melt to the dirty ground where she sleeps through the night.





APERTURE

How does the lighting impact the tonal atmosphere of the space? Do the apertures always lead to the exterior or do are they apertures to other rooms? How does shifting the window affect the social experience?





ROOM 111

~~MELANIE DRAKE. STRIPPER~~

I open the vanity door to check my make.

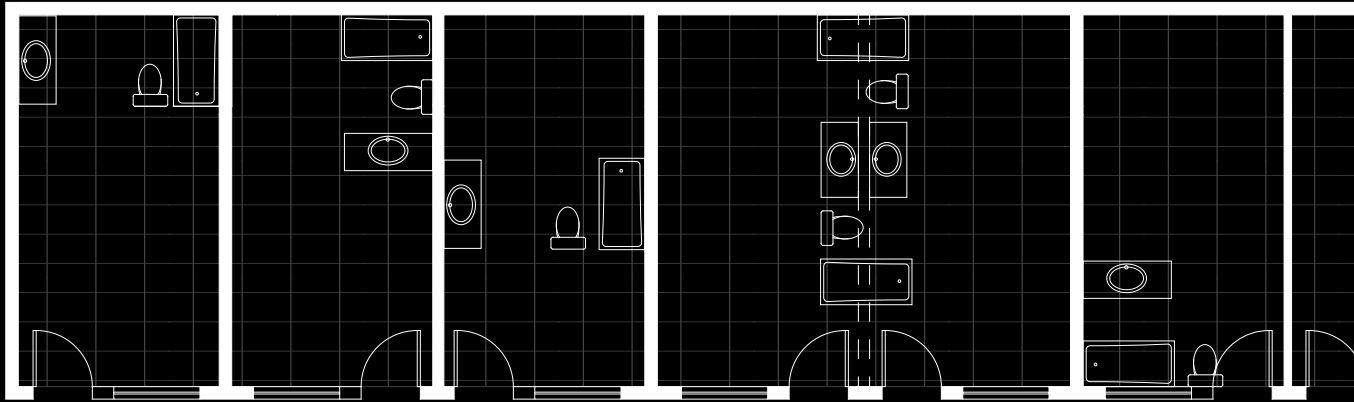
Seeing a reflection of a man, she slams the door..

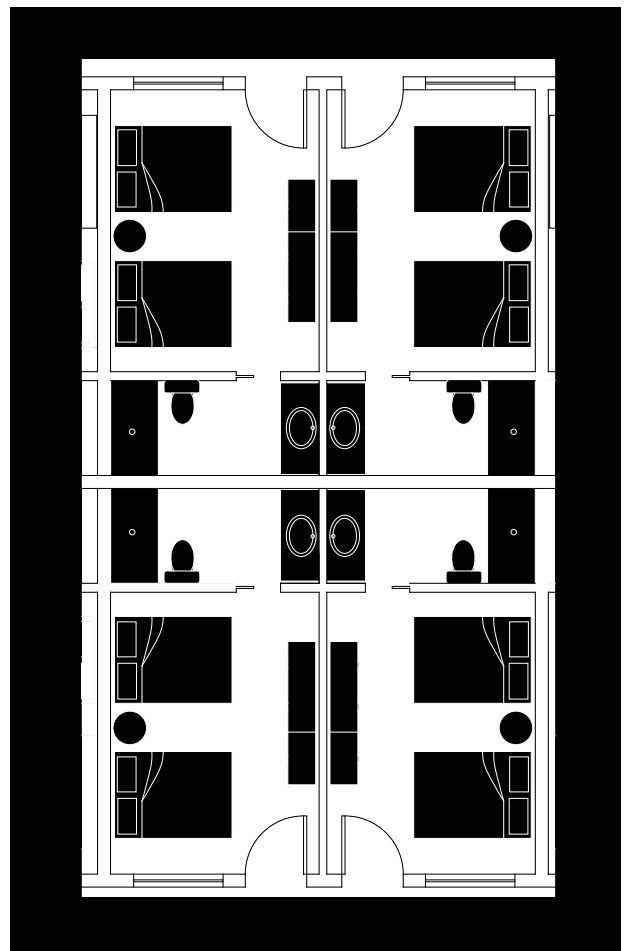
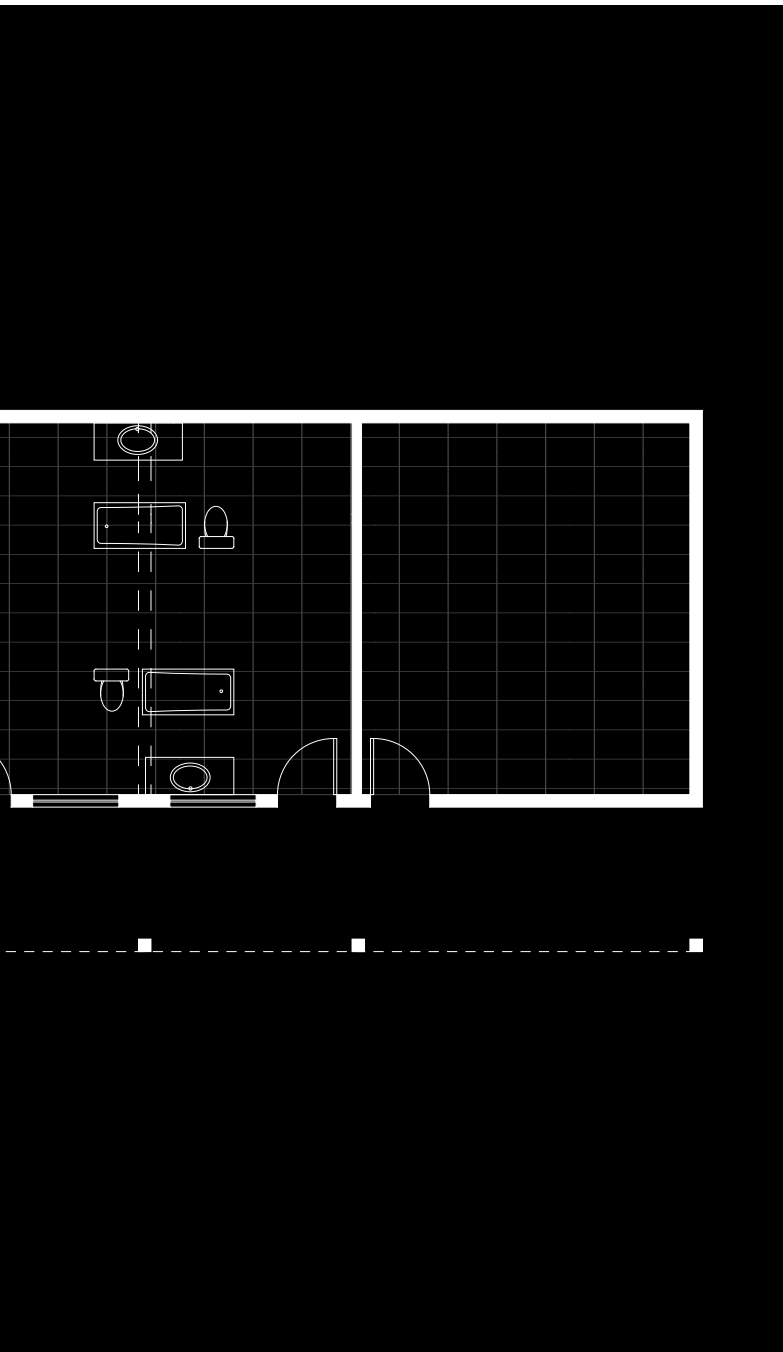
Who was that?

Why is there no mirror?

Was he looking at me?

I didn't even know he was there.

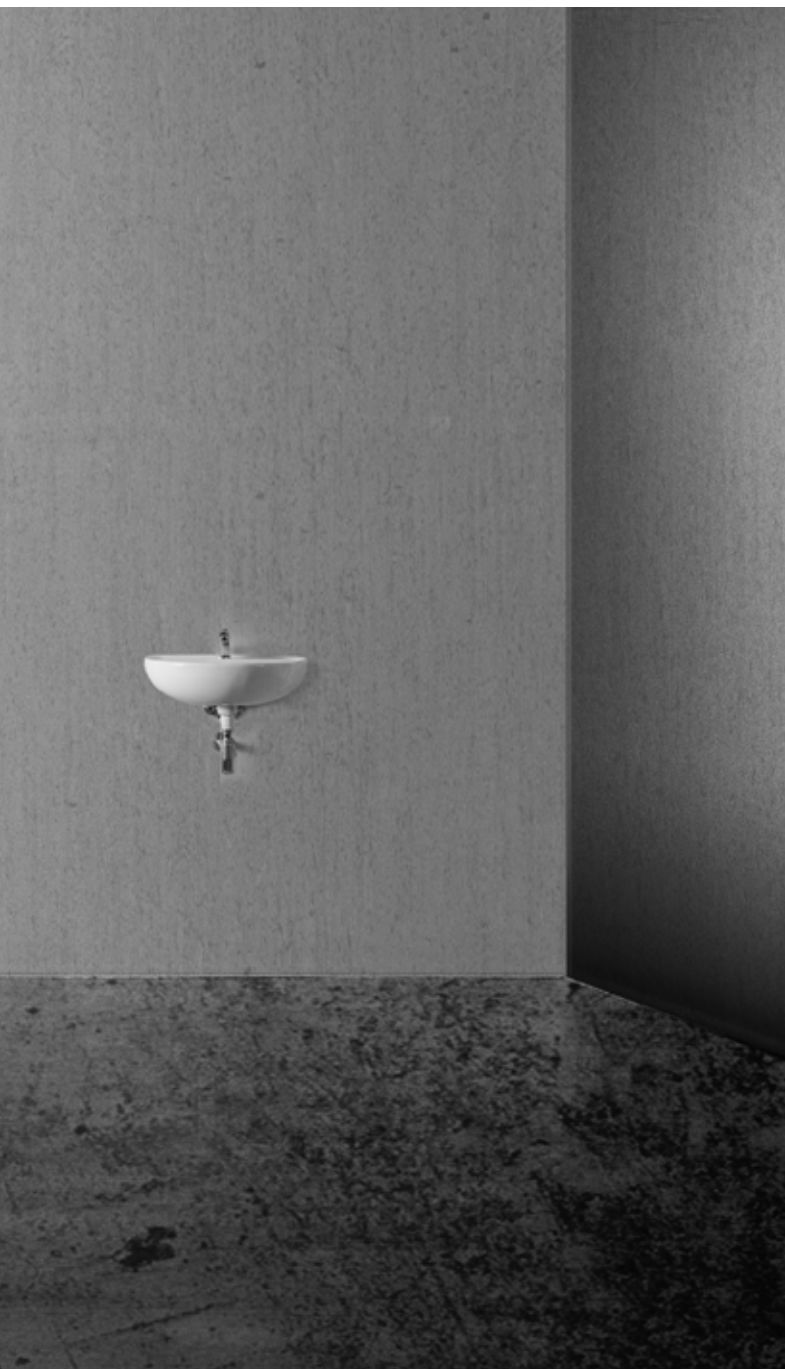




FIXTURES

How can the bathroom become the room? Is there no bed?





ROOM 213

~~BRITTON THORE. CRIMINAL~~

His black hoodie blocks the upper third of his vision.

...Is this the right room?...

Flashing his gaze upward, 2...1...3.

Turning the key quickly, his eyes are locked to the ground.

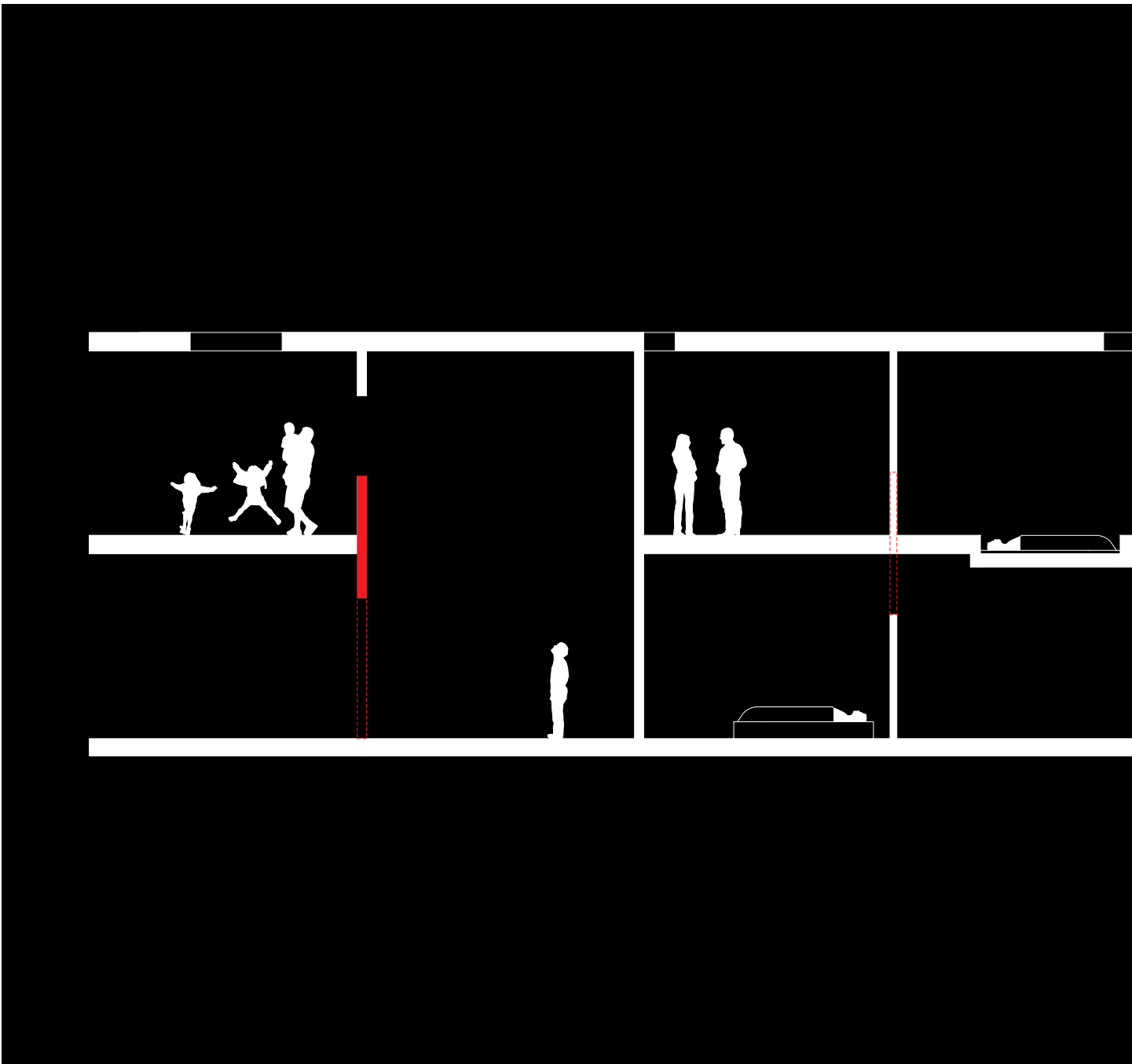
The coldness in his heels starts to thaw as he stumbles onto the carpet.

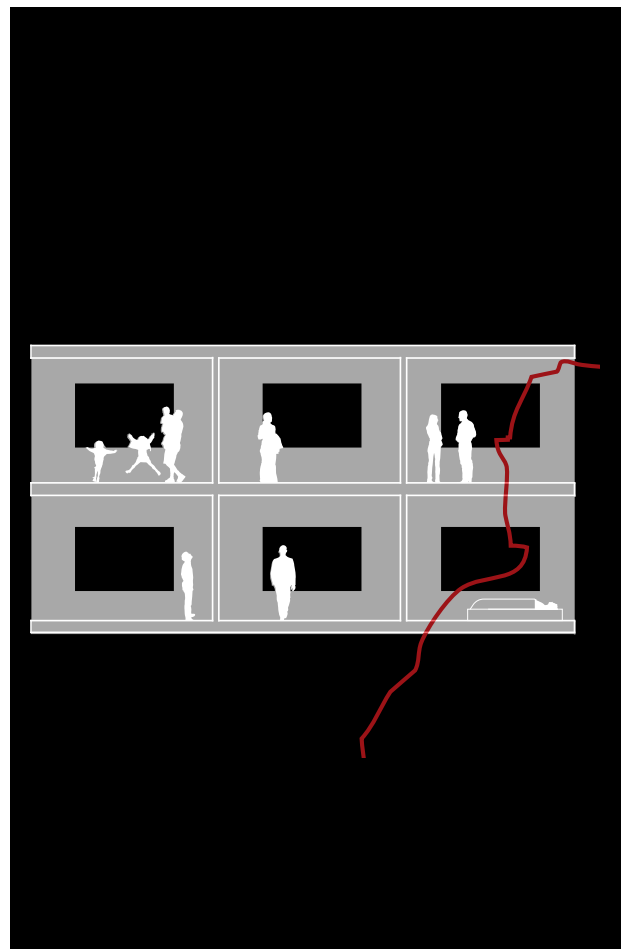
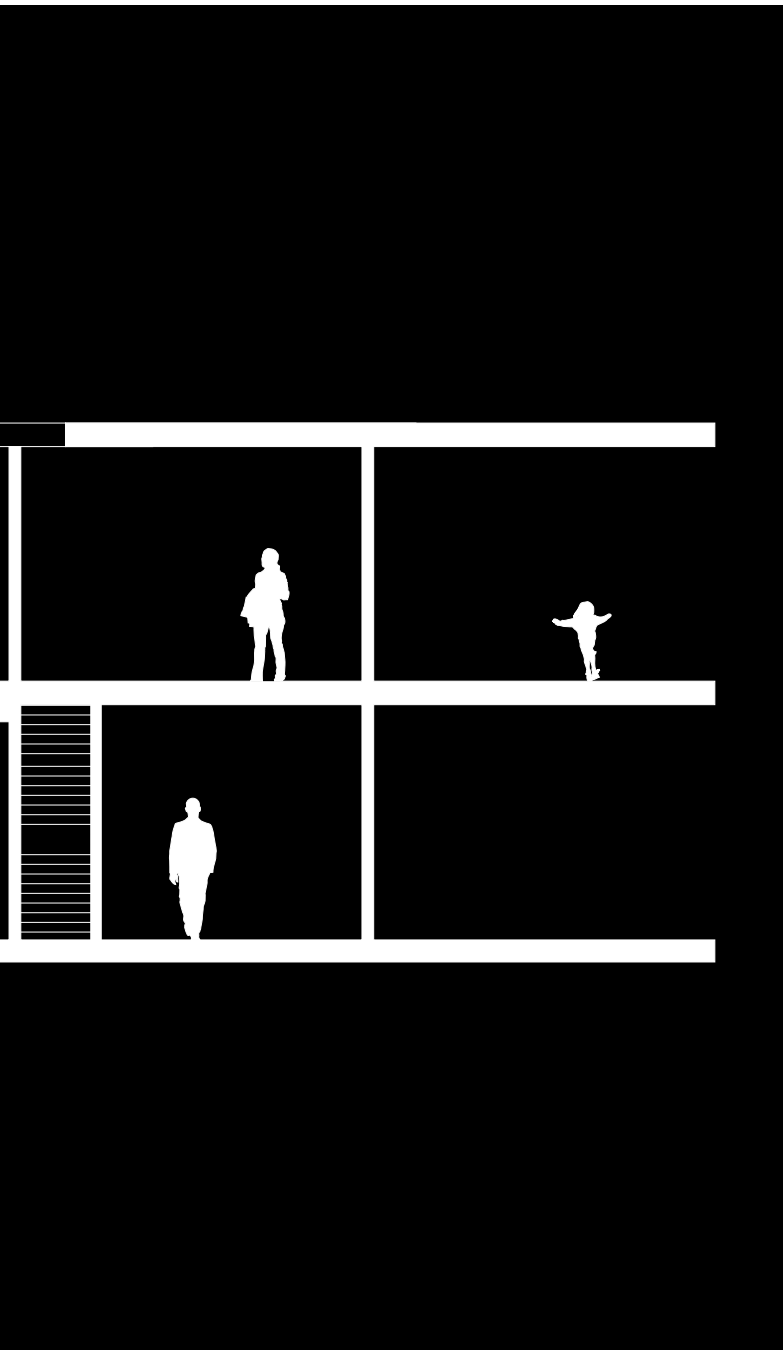
Rushing to close the curtains he stops like a deer in headlights.

Three porcelain fixtures and a blank floor.

His back hits the wall, sinking into the floor realizing this unexpected discovery

His body hunches as he fades off to sleep





LEVELS

How do the movable walls respond in section? By opening walls and creating vertical connections, how does this generate new social relationships?





ROOM 139

~~JASON HACK. BUSINESS MAN~~

Tired after a long conference, I unlock
the door to my home for the next week

All I want is my bed, peace, and quiet

As I walk into the room it is tall, taller
than normal

Thinking its a nice change of pace I pass
out in the bed

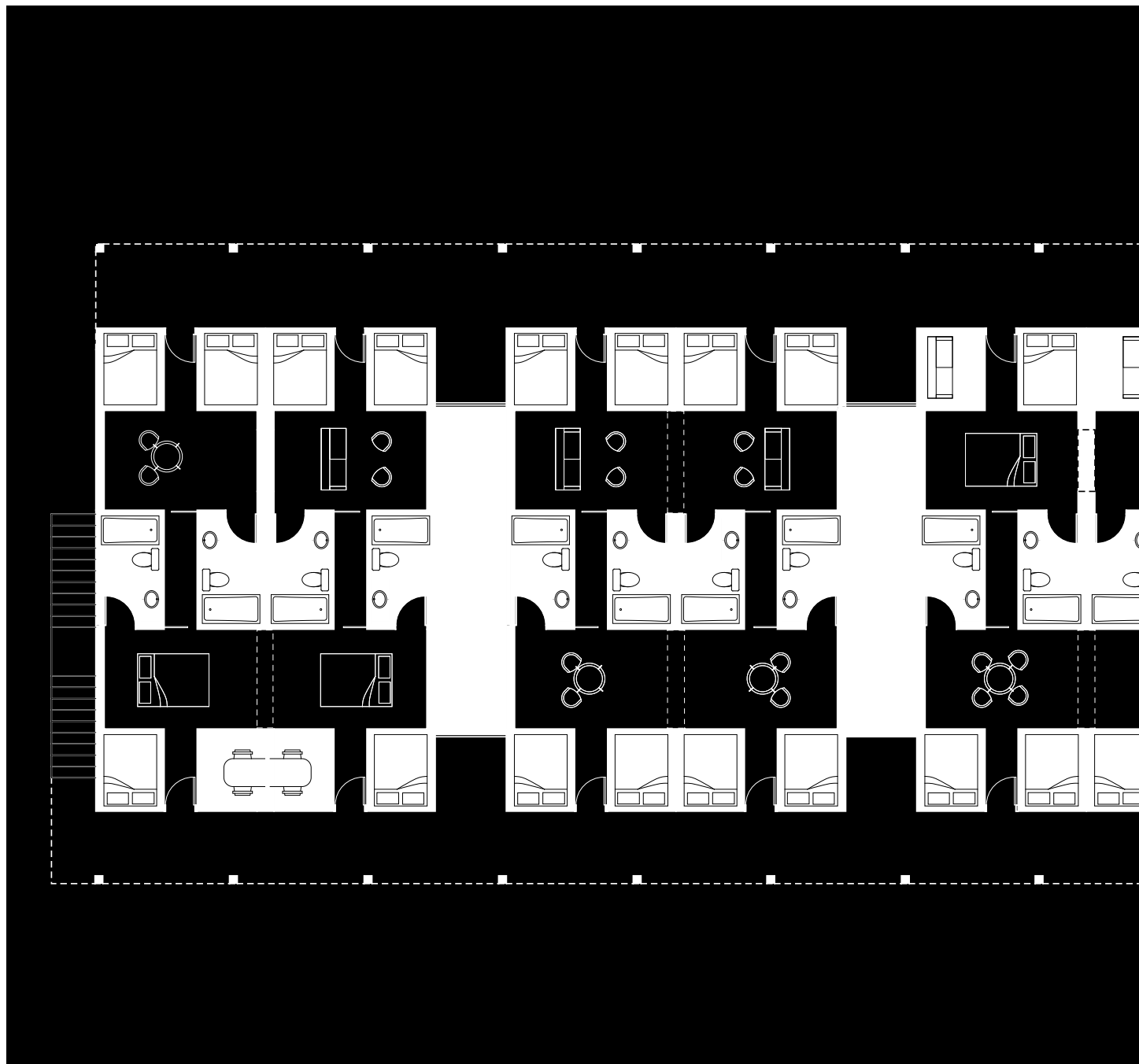
My mind drifts to asleep and is startled
by a vibrating high pitched noise that
echoes through my room

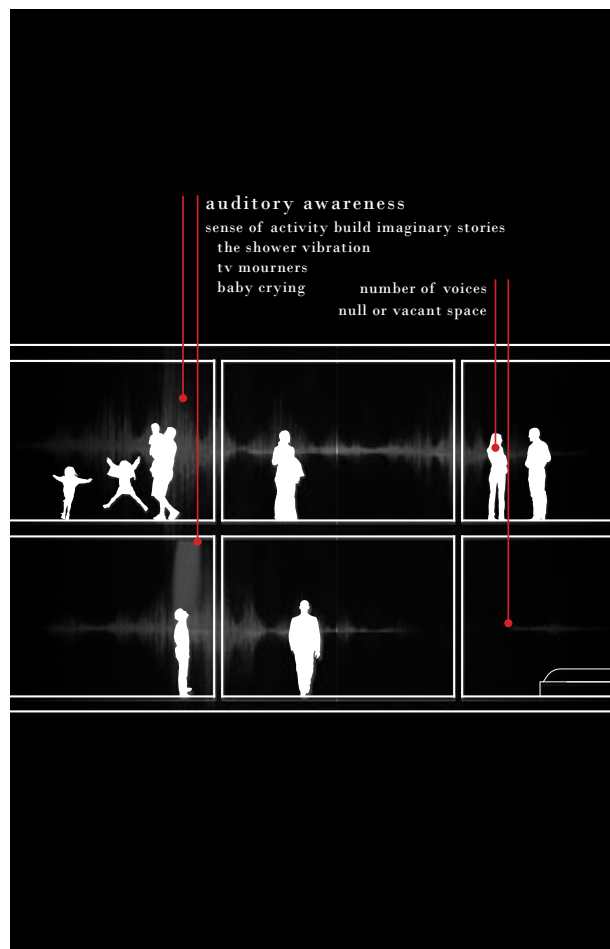
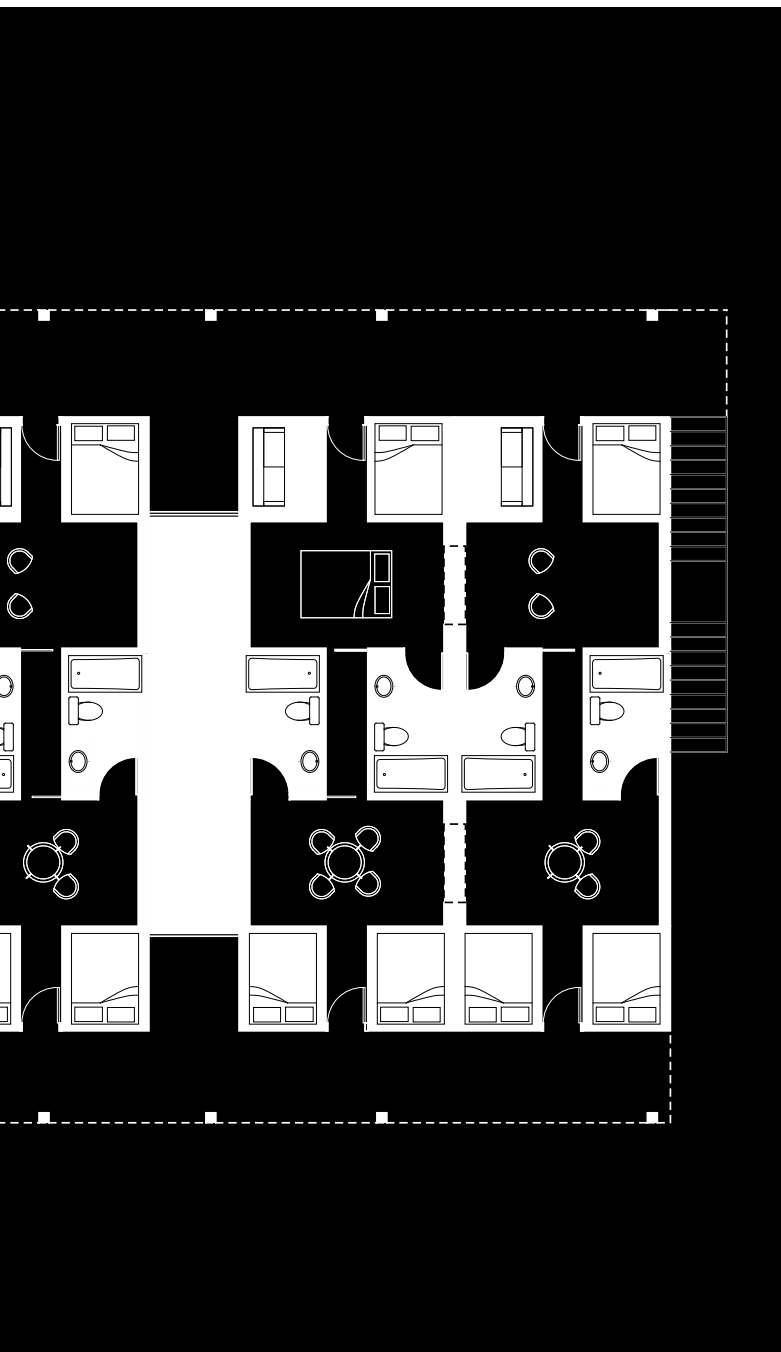
Its followed by a two yelling voices

Placing the pillow over my head I fall
back asleep

In the morning I notice an opening in
the wall I look up and see a mother
cradling her baby,

So peaceful, so delicate





POCHE

Can occupying the poche open up new relationships of cultural proximities?
 What happens when I can now occupy the solid wall?





ROOM 146

~~JESSICA CULLIAN. STUDENT~~

Crawling into my nook I feel hugged by the architecture.

The ceiling is low and I can almost hear the echo of my own thoughts.

...this isn't normal...wheres the headboard.

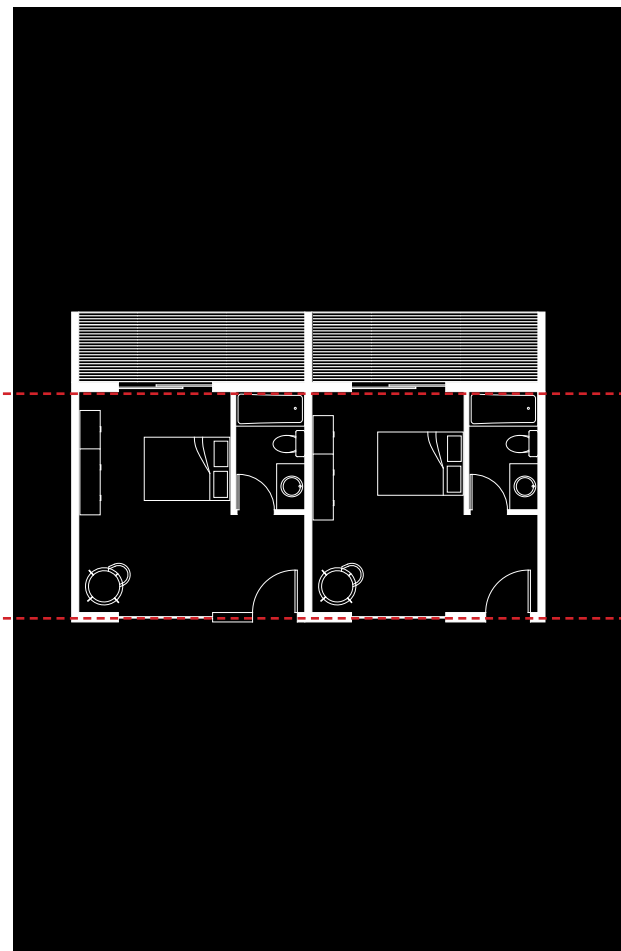
The lamp outside diffuses a yellowness around me.

...the smooth finish becomes fuzzy as my eyes lock to it and my thoughts drift off.

Feeling like I'm in a vault the thickness soothes my sense of anxiety and secureness.

As my body melts into deep into the bed.





TERRACE

By reorienting the balconies, how do the perceived boundaries of interior space shift? How does this affect privacy when the function flips public and private spaces? Where does control exist?





ROOM 201

~~MIA SWIFT. TRAVELER~~—————

I turn the handle.

A black spot appears in my eye from the light.

It starts to fade, it appears to just be another room.

...same width...same height...

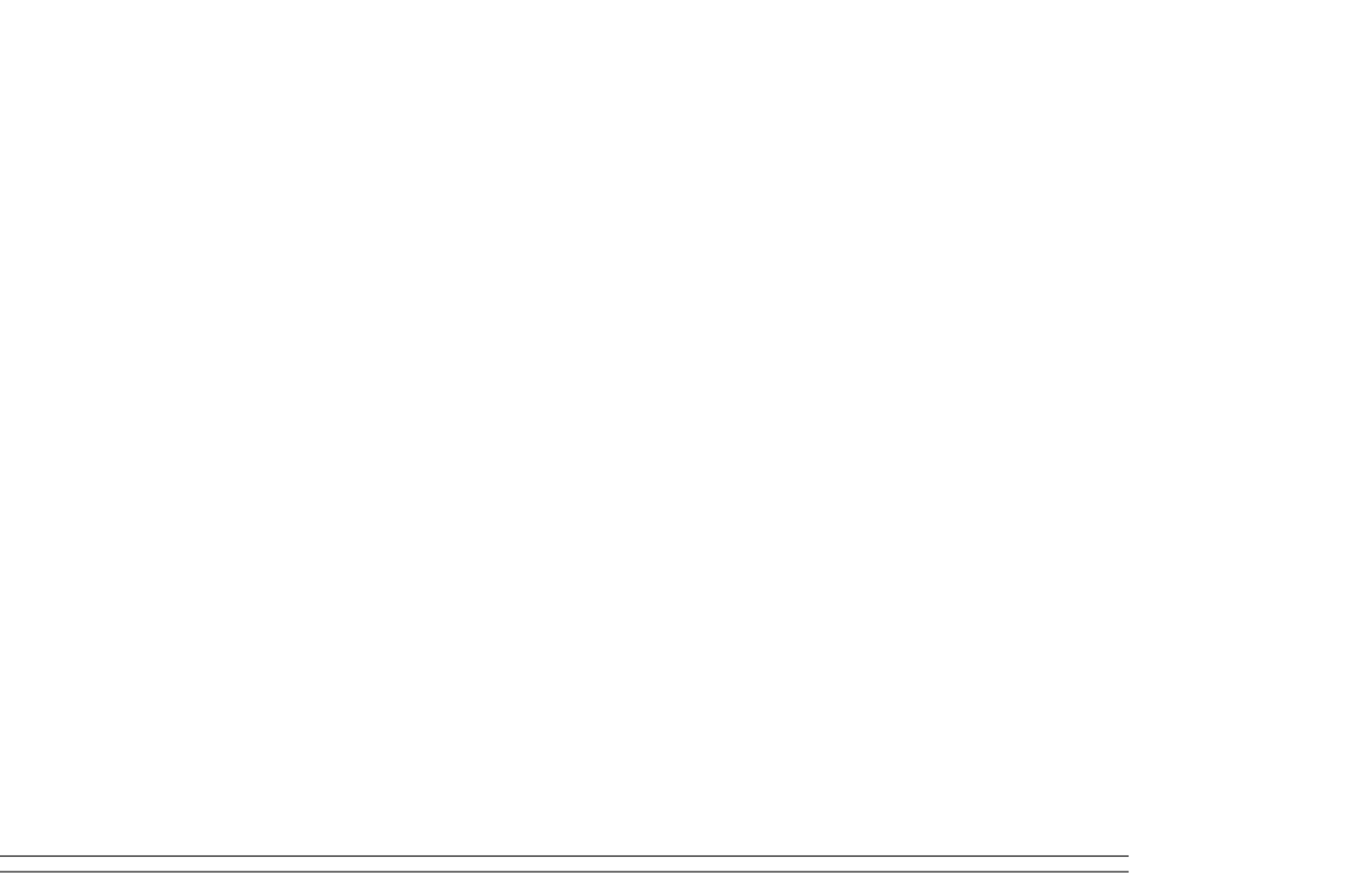
I step out of the door.

The hairs on my body stand.

A cold water droplet hits my cheek.

Looking up...I'm shocked to see I'm outside.

DESIGN PROJECT



PRELUDE





SHOT 1

View: Aerial Site

Action: Still

Audio: Highway Ambiance

Narration: Here is where our story begins, in the middle of nowhere Arizona, where a motel emerges out of the rugged hilly terrain along route 66. The asphalt is worn from its once highly populated days of eager Americans, station wagons, and high hopes of road-tripping from sea to sea. Under this mundane roof, four complete strangers assume an identity in which no one knows their past, their family, or, their name, just the room number behind the closed door. Departing from the script of everyday life, these new identities search for a place where they can still invent a new persona, a new past, and a new destination.

CHAPTER 1

BEHIND DOOR 201: THE FLEER





SHOT 1

View: Exterior Door Number

Action: Still

Audio: None

Narration: None





SHOT 2

View: Plan View, Door Opens

Action: Stop Motion

Audio: Door Latching

Narration: A sharp pain shoots through my shoulder as I push open the heavy door.



SHOT 3

View: Interior Room, Curtains Closing

Action: Stop Motion

Audio: Footsteps

Narration: Hearing someone in the distance rushing to shut the curtains. The stranger passes by.



SHOT 4

View: Detail Bed to Carpet

Action: Still

Audio: None

Narration: I kick off my shoes and fall onto the bed. The bed is lower than normal allowing my toes to brush the rigid carpet.



SHOT 5

View: Plan, Bathroom

Action: Still

Audio: None

Narration: I feel dirty with the emotional stress on my mind. In search of the shower, the red cold tile sends chills my bare feet. The room is large, cold, and empty. There only sits two fixtures and a showerhead. Is the whole room the shower?



SHOT 6

View: Interior, Door Reveal

Action: Still

Audio: Door Latch

Narration: Feeling exposed I go to shut the door to conceal myself. Looking closer I see a small black reveal in the wall.



SHOT 8

View: Interior, Cross Rooms

Action: Still

Audio: None

Narration: It closes leaving my scared son on the other side.



SHOT 9

View: Interior, Shower

Action: Still, Steam Animation

Audio: Shower Starts

Narration: The proportion of the room is making me uncomfortable. Turning the knob I look down and see a silhouette below my feet. Without a shower curtain, the steam is slow to fill up the room and I shiver as the cold air hits my skin.



SHOT 10

View: Interior, Door Opens to Balcony

Action: Stop Motion

Audio: Door Latch

Narration: Seeing another black reveal I push it open and find myself on a balcony.



SHOT 11

View: Interior, Balcony

Action: Still,

Audio: Swimming Pool Ambiance

Narration: Is this someone's room? It's vacant.



SHOT 12

View: Exterior, Two figures, Split Balcony

Action: Still

Audio: Swimming Pool Ambiance

Narration: I'm intrigued by the sounds below so I continue to move closer to the edge realizing I'm not on a balcony nor am I alone.





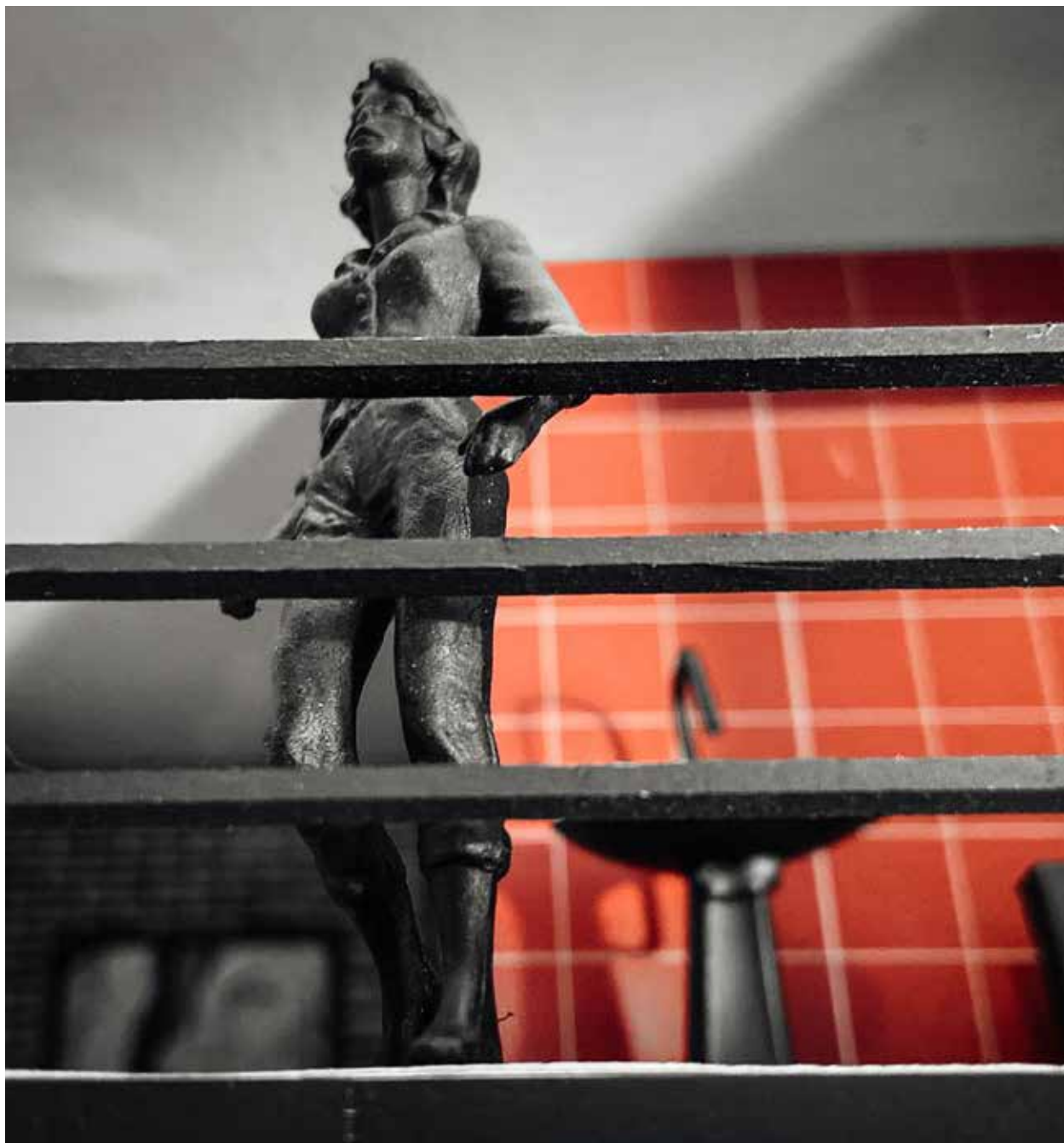
SHOT 13

View: To Pool From Balcony

Action: Still, Animated Water and Sky

Audio: Swimming Pool Ambiance

Narration: Looking down I see a normal pool, but as I stand there longer I start to notice unusual things. The pool seems to intrude upon the building and the water seeps into balconies.



SHOT 14

View: Exterior Balcony, Figure and Railing

Action: Still

Audio: Ping of Watch on Railing

Narration: My body throws itself backward in shock as my watch hitting the railing. I suddenly feel the hot sun exposing me.



SHOT 15

View: Plan, Room Scale

Action: Still

Audio: Fade out Swimming Pool Ambiance

Narration: I run back to hold my son and wonder, Where do we go next?

CHAPTER 2

BEHIND DOOR 210: THE CRIMINAL





SHOT 1

View: Exterior Door Number

Action: Still

Audio: None

Narration: None





SHOT 2

View: Exterior Approach

Action: Still

Audio: Truck Engine Sounds

Narration: As I tighten the grip on my wheel my red, raw knuckles reveal my crimes. Its nearing dawn I see a glow in the distance. My eyes make out the motel that sits beyond. Should I stop? Contemplating quickly as my truck accelerates, I think of my license plate probably smeared across every station right now. I can't risk it this will do just one night I tell myself I'll be back on the road by dark.





SHOT 3

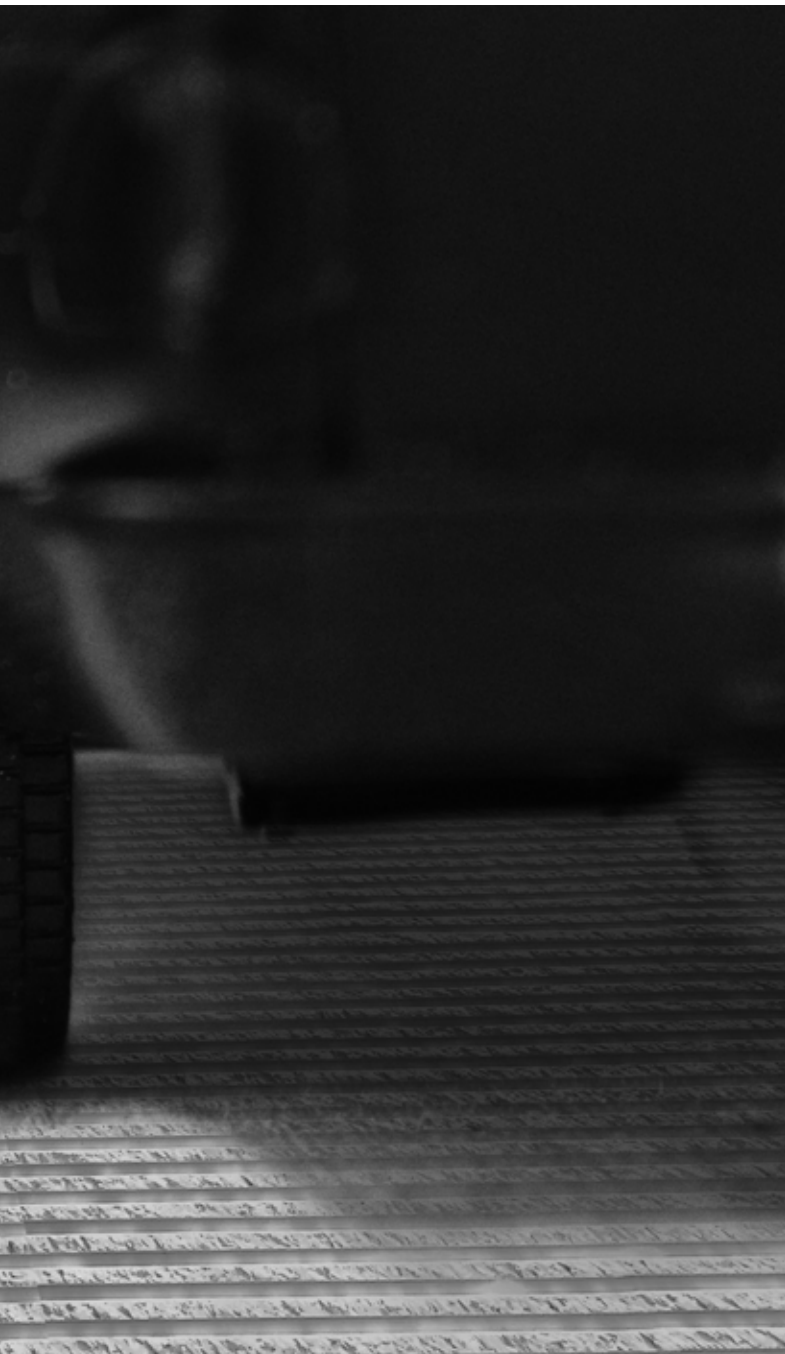
View: Exterior Elevational Neon Light

Action: Still

Audio: Truck Engine

Narration: My head swivels as I peer out my passenger window. The doors and numbers seem to blend into the building making my eyes squint a little closer to pick up details. I catch glimpses of silhouettes illuminated behind closed sheer curtains.





SHOT 4

View: Detail, Tire and Concrete

Action: Still

Audio: Truck Engine Stops

Narration: The rumble under my tires denotes my arrival.





SHOT 4

View: Interior Stair Full

Action: Still, Pan Linear

Audio: None

Narration: Concealed inside a room the stairs are dimly lit only illuminated by a band of flowing glass from two occupied rooms.



SHOT 5

View: Zoomed Out Stairs

Action: Still

Audio: Fade In Voices

Narration: None



SHOT 6

View: Detail, Figures behind Glass

Action: Still

Audio: Voices Beyond Wall

Narration: The eye-level glass reveals the feet of the silhouettes allowing me to experience an interstitial level.



SHOT 7

View: Plan, Figure Walking In

Action: Still, Light Animation

Audio: None

Narration: The blue light seeps onto the hard surface.



SHOT 8

View: Interior, Door Reveal

Action: Still

Audio: Light Switch On

Narration: As I flip the lights on, a toilet and a painting stare right at me.



SHOT 9

View: Interior Bedroom, Light

Action: Still

Audio: None

Narration: Moving into the bedroom, all carpeted walls create a dead silence and I can suddenly feel the presence of my own shadow. There is a single dim light illuminating the room.



SHOT 10

View: Interior, Door opening Bathroom

Action: Stop Motion

Audio: Toilet Flushing

Narration: The sun is starting to come up when I see a wall move. Not realizing it was a door, someone is now on the other side watching me in my most intimate state. The door that was out of place in my room now fits seamlessly into hers.



SHOT 11

View: Plan Bedroom

Action: Still

Audio: None

Narration: Exhausted, I fall into a deep slumber.



SHOT 12

View: Interior, Looking into room next door

Action: Still, Flash Lightning

Audio: Thunderstorm

Narration: The crack of thunder wakes me up. Startled my eyes blink to focus. A door has been opened and I now share the same ground as the room beyond. The perceived boundary disappears as the carpet floods between both rooms.



SHOT 12

View: Exterior Looking into Balcony

Action: Still, Rain Animation

Audio: Thunderstorm/Rain

Narration: Needing to clear my mind, I go outside to watch the rain. I open the door and see a man standing tall. Deciding whether to go back inside since he was there first, he asks me, “You like the rain?” Paranoid he said something I stay to respond. He tells me about his writing career and how he’s working on a new book. I, on the other hand, disclose as little as possible.



SHOT 13

View: Exterior View, Distance

Action: Animation Sun Goes Down, Neon Light

Audio: None

Narration: The darkness has come and its now time for me to leave. I sigh, where do I go next?

CHAPTER 3

BEHIND DOOR 104: THE TRAVELER





SHOT 1

View: Exterior Door Number

Action: Still

Audio: None

Narration: After days on end in my single sleeper tend, I'm in desperate need of trading in my cot for a night. Abandoning the road, I check into room 104.



SHOT 2

View: Exterior Door Open

Action: Still

Audio: Door Latch, Footsteps

Narration: My footsteps echo as I enter the concrete-clad room.



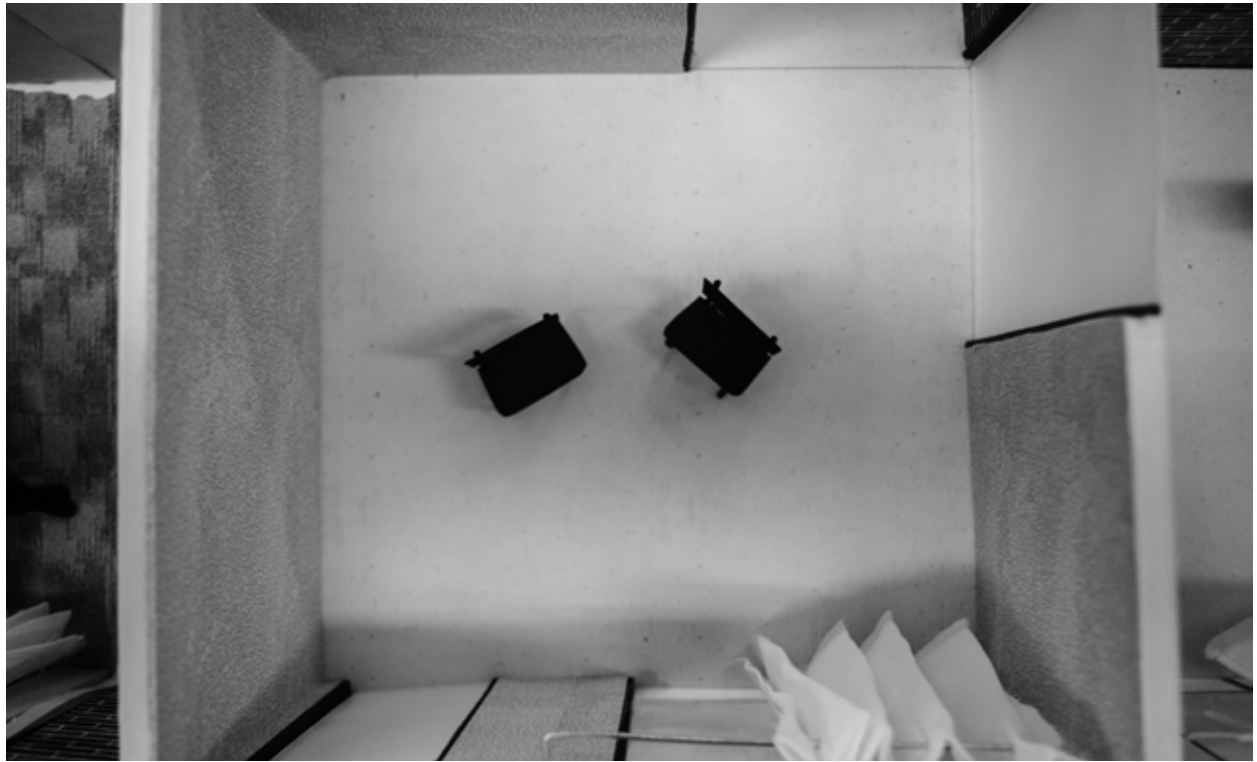
SHOT 3

View: Detail, Black Metal Chair

Action: Still

Audio: None

Narration: hrowing my backpack to the side, my body shivers as it hits the cold metal chair.



SHOT 4

View: Plan View

Action: Still

Audio: Voices beyond the walls

Narration: In this room, I'm safe and in control, but beyond these walls, there lies an unknown.



SHOT 5

View: Interior Bedroom

Action: Still

Audio: None

Narration: The concrete floor leads me further into my room and the light demands my focus to shift upward.





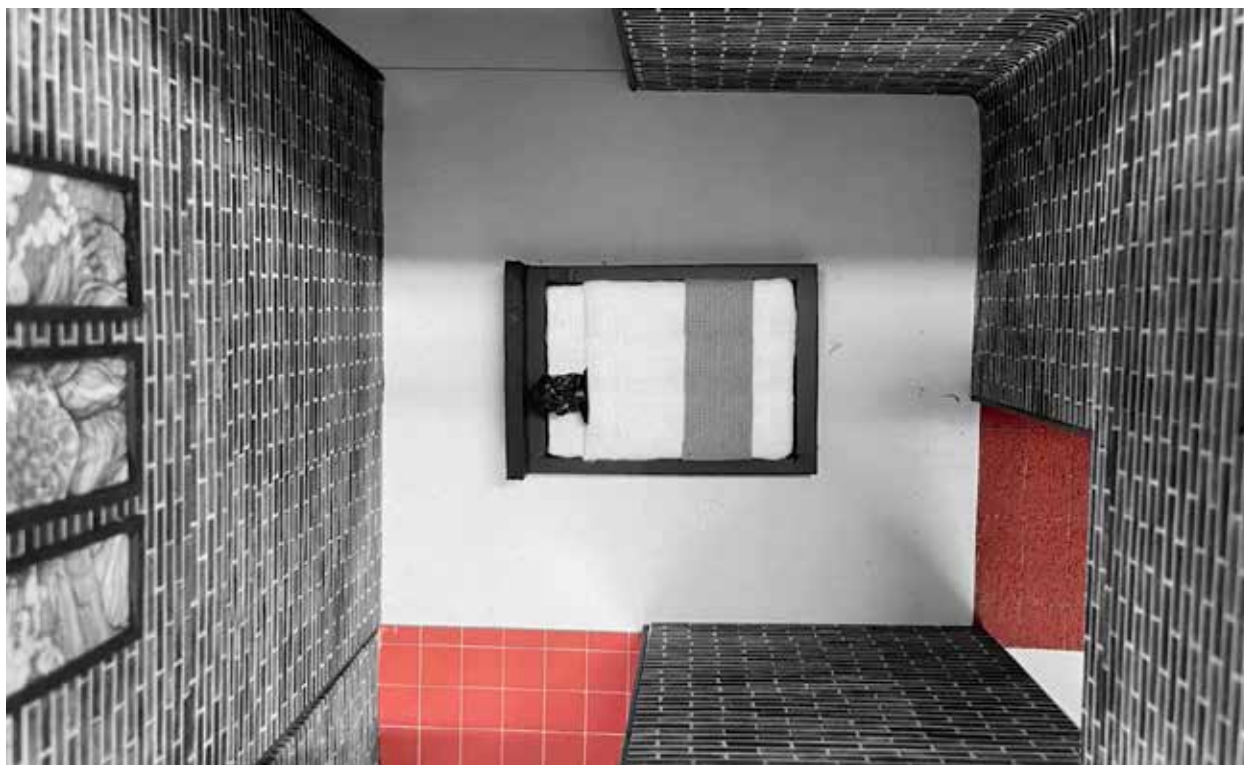
SHOT 6

View: Plan Looking Down

Action: Still

Audio: Birds Chirping

Narration: There is a void in the architecture creating a vertical threshold. Melting into the sheets, my eyes are sculpted towards the sky.



SHOT 7

View: Plan, In Bed

Action: Still

Audio: Birds Chirping

Narration: None



SHOT 8

View: Interior Looking Up

Action: Still

Audio: Birds Chirping

Narration: A sudden flux of movement causes a defense in my mind and I see a figure. An intrusion of an unfamiliar body.



SHOT 9

View: Above Looking Down

Action: Still

Audio: Birds Chirping

Narration: She glances down and we make eye contact. I look away and sink deeper into my sheets. There's no escape; is she watching me sleep?



SHOT 10

View: Interior Multi-Level

Action: Still

Audio: None

Narration: The vertical airspace creates an ambiguity in ownership and I'm forced to interact with strangers.



SHOT 11

View: Interior, Looking Up

Action: Still

Audio: None

Narration: None



SHOT 12

View: Exterior Looking into Balcony

Action: Stop Motion, Water Animation

Audio: Swimming Pool Ambiance

Narration: Moving outside to the balcony, I find the bathroom. Is there no privacy? Checking my hair in the mirror, the surface moves with the rippling water beyond. The water washes flush with the tile of my room.



SHOT 13

View: Looking Down at Pool, Cross Rooms

Action: Still, Water Animation

Audio: Swimming Pool Ambiance

Narration: The chlorine burns my blisters as I dip my toes into the water. The red wallpaper wraps down and into the pool underneath the rippling surface.



SHOT 14

View: Swim up balcony, Looking In

Action: Still, Water Animation

Audio: Swimming Pool Ambiance

Narration: My neighbor's balcony is removed and it floats in the center of the pool. It allows people to swim right up to the edge and peer into the room.





SHOT 14

View: Interior Looking Up

Action: Still

Audio: None

Narration: I retreat back to my bed and make eye contact once again with the woman above. This time we wave and smile creating a harmonious atmosphere.

CHAPTER 4

BEHIND DOOR 208: THE WRITER





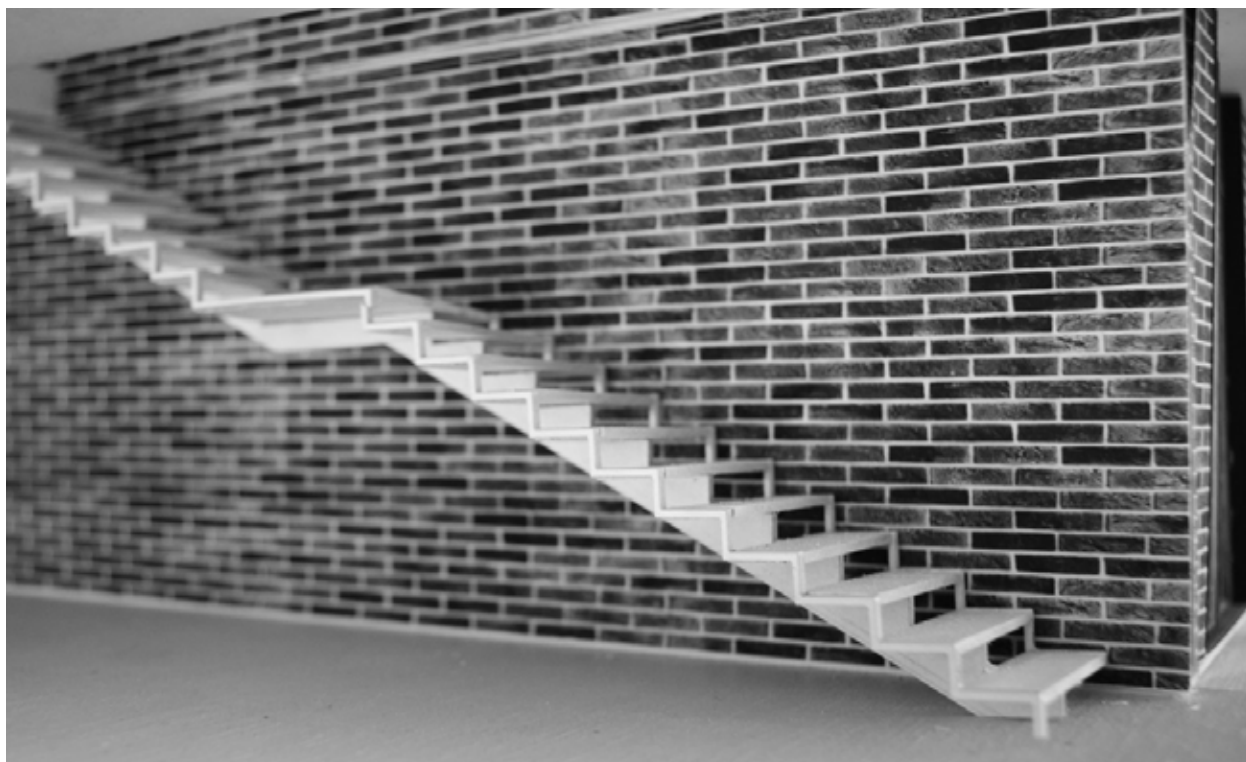
SHOT 1

View: Exterior Door Number

Action: Still

Audio: None

Narration: After a successful book tour, the busy structure of daily life has put a block on my creativity and the pressure is on to jumpstart chapters of the sequel. I am seeking a place of demystified timelines and apart of my everyday routine.



SHOT 2

View: Exterior Stairs

Action: Still

Audio: None

Narration: None



SHOT 3

View: Exterior Corridor

Action: Still

Audio: Footsteps

Narration: As I come up the stairs, I pause before entering my room and see a scared look on a mom's face as she hurries her son into their room.



SHOT 4

View: Interior Bedroom

Action: Still

Audio: Flickering Light

Narration: As I open my door, the wallpaper demands my attention.



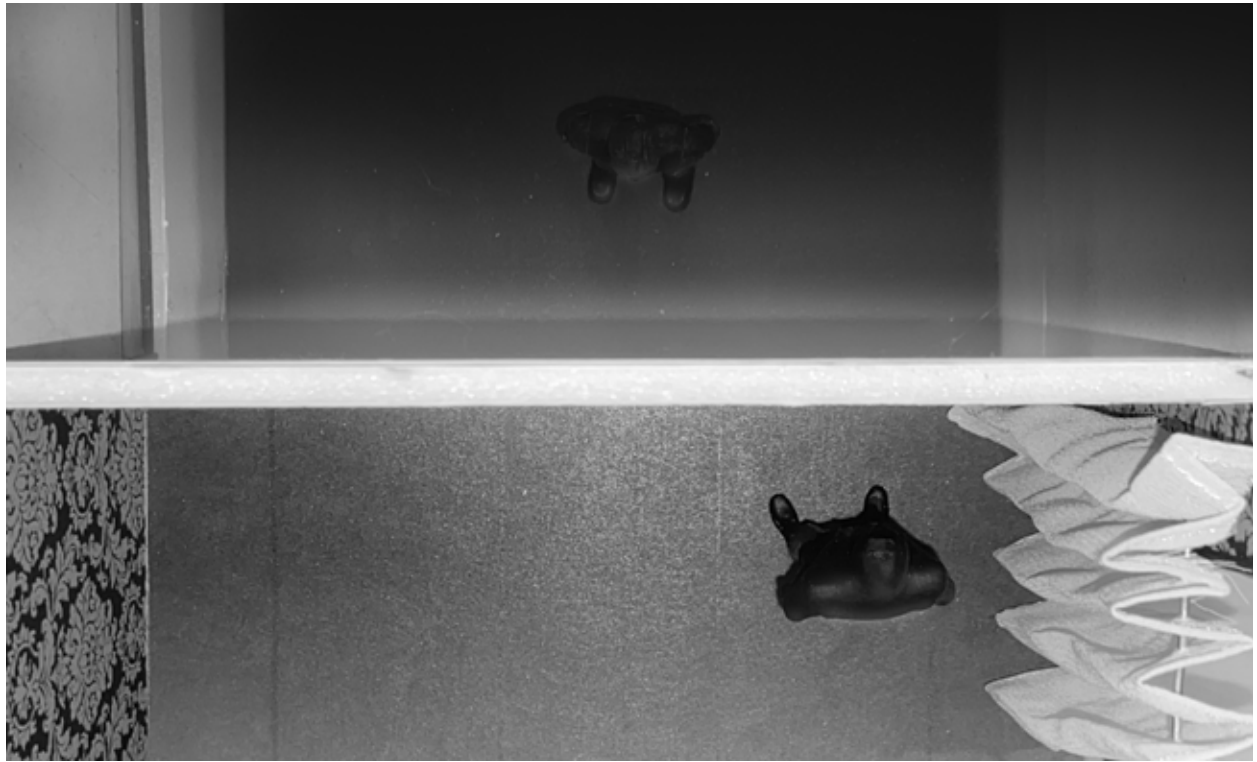
SHOT 5

View: Interior, Close up of Glass and Writer

Action: Still

Audio: None

Narration: I notice a pane of glass near the floor. Moving closer, I'm unaware that people on the other side can see me.



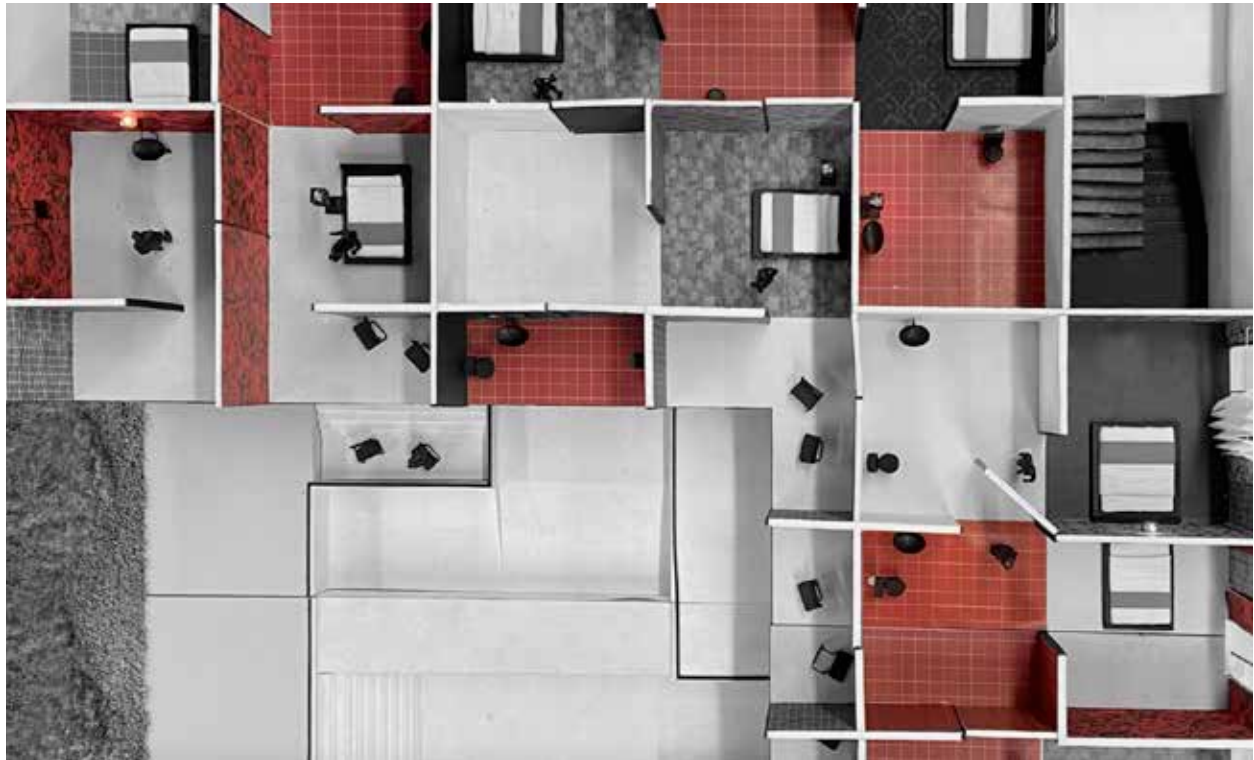
SHOT 6

View: Plan of figures on both sides of wall

Action: Still

Audio: None

Narration: None



SHOT 7

View: Plan View, Walls Moving

Action: Stop Motion

Audio: Door Latch

Narration: I see a black reveal in the wall and push the door open. At the same time someone else is pushing a different door closed across from me. My mind starts to wonder; why is that door moving? How did they get in here?





SHOT 8

View: Exterior Back Elevation

Action: *Still*, Pan Horizontal

Audio: Snoring, Shower, People Talking, Swimming Pool Ambiance

Narration: Moving out to the balcony to get some writing done, I try to hear myself think. Instead, I hear the overlapping ambiance of different functioning balconies beyond.





SHOT 9

View: Section

Action: Still

Audio: Non

Narration: The interior is something defined, secure, and contained. Reordering the balconies juxtaposes the interior control with the exterior uncontrolled. What happens when the physical boundary disappears and social behaviors limit territorial power?



SHOT 10

View: Exterior Back, Pool Side

Action: Stop Motion, Rain Animation, Sun Goes Down

Audio: Swimming Pool Ambiance Fades Out, Rain Starts

Narration: As the sun goes down, the ambiance fades. Deep in thought, I feel the door open behind me.



SHOT 11

View: Exterior Balcony, Door Opens

Action: Stop Motion

Audio: Rain Sound

Narration: The man looks startled so I start a conversation. His demeanor is curt and on edge. I can tell he is uncomfortable so I end the conversation.





SHOT 14

View: Exterior Balcony, Looking into Criminal's Room

Action: Still, Rain Animation

Audio: Rain Fades Out

Narration: As he retreats to his room I notice something on his wall; a pair of eyes peer into my soul. I head back to my bedroom in preparation for day two of my writing retreat.

CONCLUSION

EXPERIENCE BASED STORYBOARD

Chapter 1: Floor

SHOT 4: Still with Title



SHOT 7: Stop Motion



SHOT 10: Stop Motion



SHOT 10: Still



SHOT 13: Still



SHOT 5: Stop



SHOT 8: Still



SHOT 11: Animated Steam



SHOT 11: Still Pan



SHOT 13: Still



SHOT 6: Still



SHOT 9: Still



SHOT 12: Stop Motion



SHOT 12: Still



Chapter 2:

SHOT 1: Still with Title



SHOT 4: Still



SHOT 7: Still



SHOT 10: Still



SHOT 13: Animated Rain



SHOT 2: Sun Comes Up Animated



SHOT 5: Still Pan



SHOT 8: Animation



SHOT 11: Stop Motion Door Move



SHOT 14: Sun Goes Down



SHOT 3: Still



SHOT 6: Still

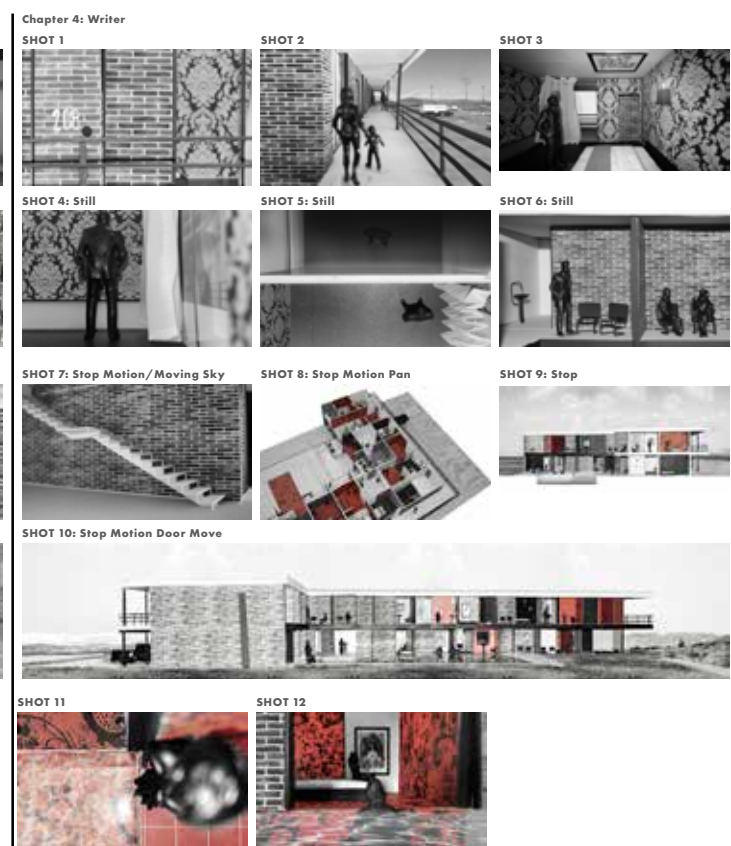
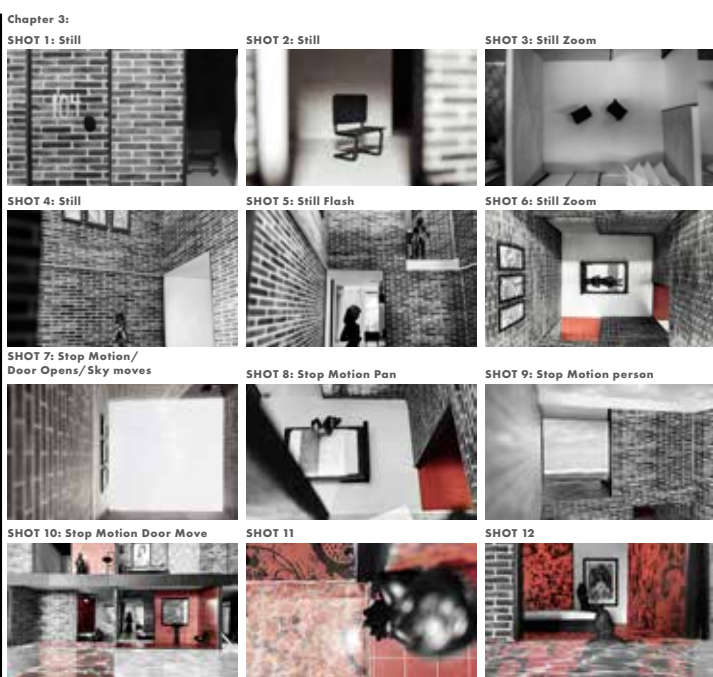


SHOT 9: Animation Light On

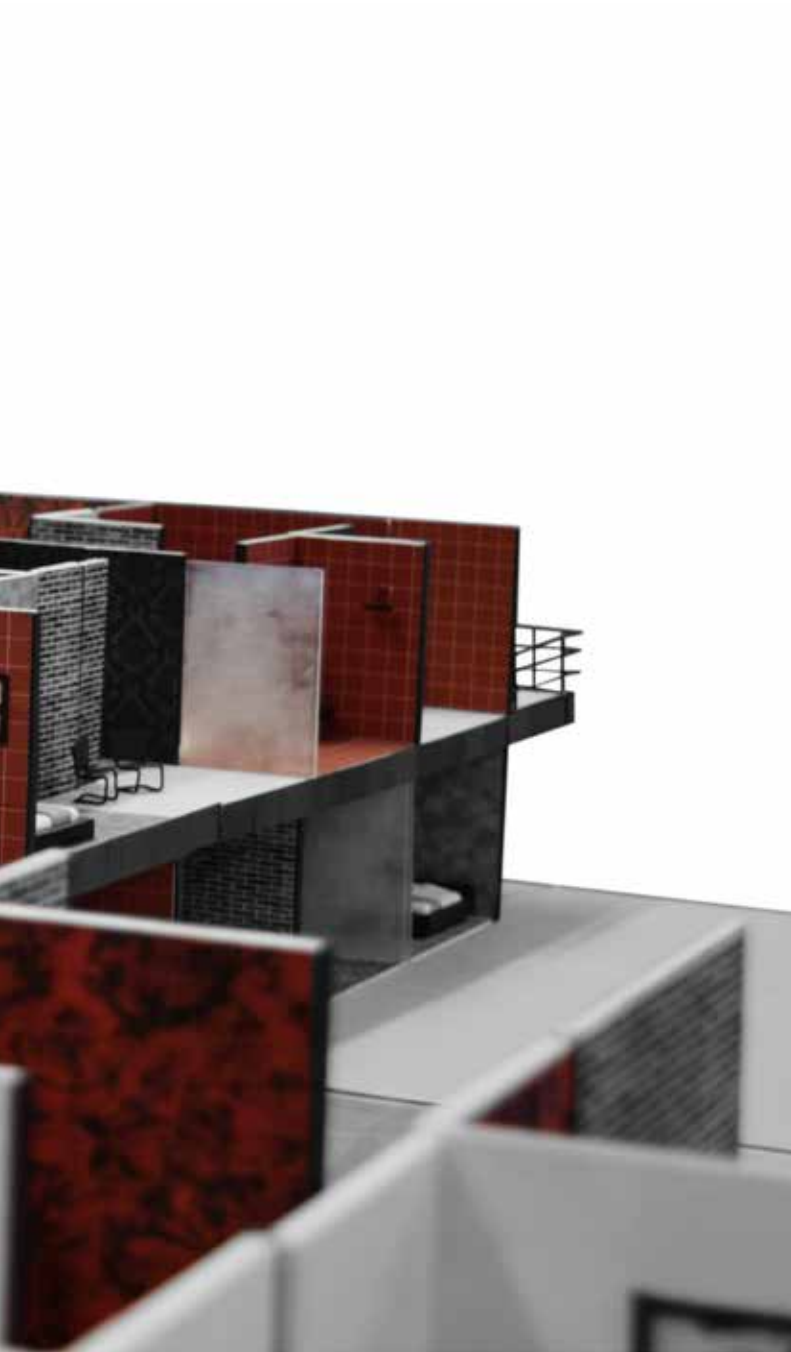


SHOT 12: Still



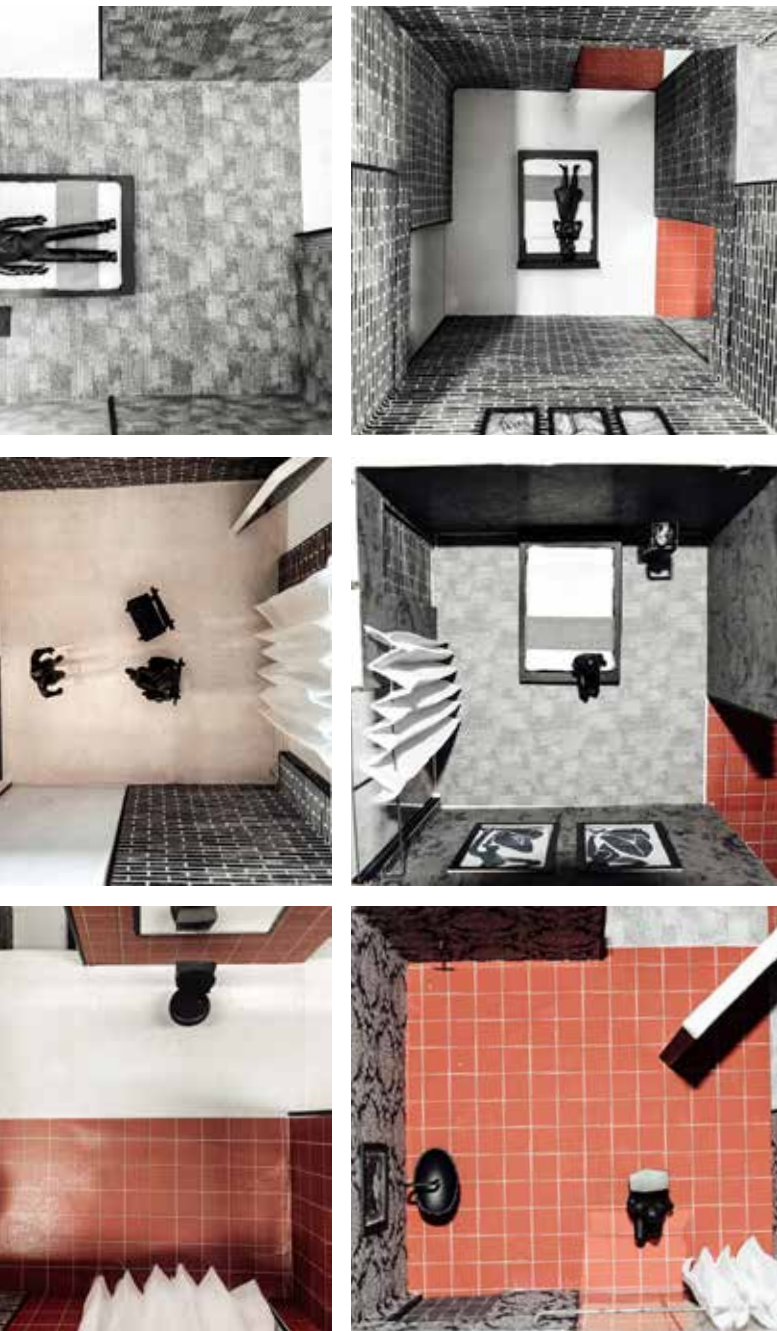






The values of human experience in architecture are sometimes difficult to portray and internalize in their pure form. This thesis utilizes physical model hybridization and narrative to target, evaluate, and convey inter-human relationships in a way that engages the architect at a deeper more emotional level within the work. By diving deeper, we are forced to think beyond the “core and shell” and place focus on the interior of which architects in a lot of cases have given up on. Rather than the building interior being a passive consequence of massing and envelope, the interior is conceived independently critiquing the modernist idea that the interior and exterior must follow the same logic. The vehicle of the work explores the abandoned typology of the motel in which subtle but impactful design shifts are made to provoke new thoughts and experiences allowing us to further understand the contemporary context of sensation.





INDEPENDENT ROOMS

In this case, the exterior structure remained intact while the plan operated on such a level to redefine new experiences for the user. Changing the dynamic as simple as a door swing not only re-engages the user experience but opens a critique on social norms, power, privacy, and identity. Each room possess unique character, but only the individualized experience is revealed to an occupant in a specific space. The interactions of chance encounter start to reveal bits of other narrative but, it isn't until comprehending the whole plan that these inconsistencies start to reveal themselves.



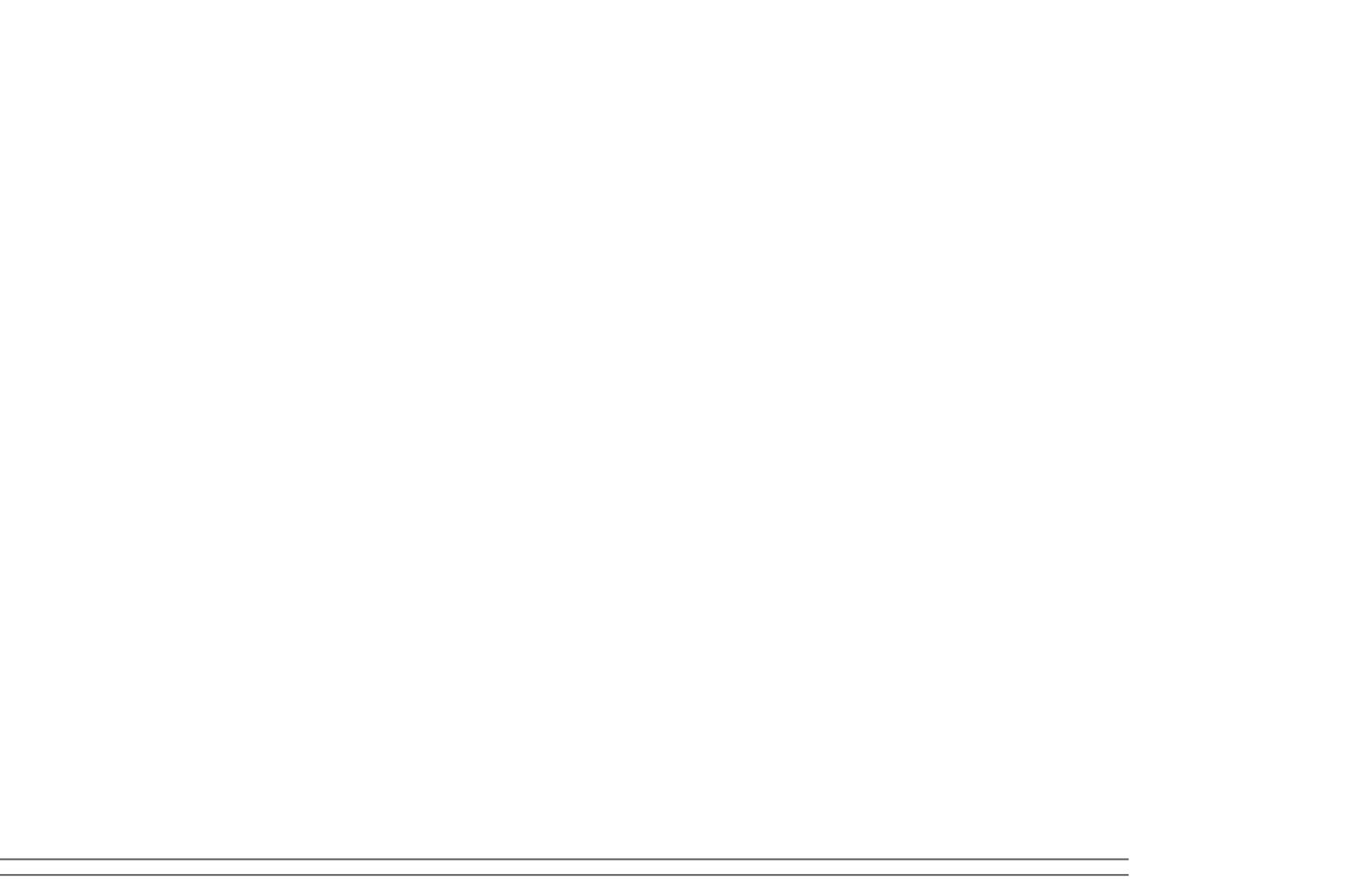


COHESIVE FLOOR PLAN

The interior is a perceived boundary, secured, controlled, limited. If the traditional dynamic of these boundaries, walls, doors, change, hiding is no longer allowed but rather allow for viewing. Users now share ground with the space beyond their perceived territory defined by the walls creating a sense of place. The shift in spatial dynamics moves self-domination to no domination - just awkward harmony. The individual and the social do not exist separately, they exist together. Privacy essentially does not exist forcing us to think in a new way about social interactions.

The motel preserves its sense of economy and mundane characteristics, yet the experience is anything but. By reordering material logics, perceived boundaries, subtle shifts in proportion, thoughtful placement of accessories, and amplification of the strange informal qualities the motel contains the user becomes truly present in the environment they occupy. These shifts provoke new thoughts and experiences allowing us to further understand the contemporary context of sensation detached from the 'archetypical user.'

PROCESS RESEARCH AND EARLY DESIGN





INTERDISCIPLINARY APPROACH

Architecture is currently stressing its boundaries between itself and other disciplines. The synthesis of sensation isn't about optimizing a single aspect of architecture - structure, program, site, ect but about arriving at something new from multiple concerns to create an effect that is non-quantifiable, therefore a discussion within art theory is necessary to ground it. Recognizing and taking advantage of the overlapping disciplines we can push architecture further. Art and architecture have a similar responsibility and that is to generate a highly experiential world. How then can contemporary art and artistic values of the interior broaden our understanding of how we perceive the built environment that informs an architecture practice? Studying a variety of artists practicing both in installation and mixed media arts including but not limited to, Eliasson, Irwin, Judd, and Aitken, and Rist, I analyzed elements that make their work significant. All of which allow the viewer to become the navigator and orient toward new perceptual explorations and immerse atmospheres.

PRINCIPALS

After a process of converging terms, I boiled these artistic elements down into three sensorial principals. I will walk through each, explaining how the works of art define the principle and then how it has an architectural implication. Sensation that excludes traditional architectural issues would be a missed opportunity. Rather than reproducing an installation, the architectural application becomes the means of investigation. To start, I explored the relationship of the conventional plan and translation of its perspective. Frederick Kiesler has a unique outlook on the plan and argues that it cannot be continued as a near extrusion. He uses the example of two feet planted on the ground and extruded up 6 feet doesn't generate a true human composition, so why does architecture. The study of precedents was an introduction into thinking about how these principals exist within architectural convention.

INTER DEPENDENT

the work is reliant on the viewer to complete it, interpret it, activate it, and make it visible; only existing with the user

ART PRECEDENT

Looking at examples of Olafur Eliasson, the installations blend physical space with the viewer. In his work *Beauty*, the rainbow in the mist can be seen from different perspectives. It shifts and disappears according to where the spectator orients themselves in relation to the artwork. It doesn't depend on an abled body but instead is of total dependence on the viewer defines the existence in it of itself. It appears as rain-like but while walking through turns to a fog like texture producing an immersion of perception

How then can we allow movement to be a tool for discovery of immersive space? How can the architecture begin to depend on the user to produce sensoral effect?

1. *Beauty*. Olafur Eliasson

Shifting optical perception of the rainbow based on viewers angle, movement, and being.

2. *Rainbow Panorama*. Olafur Eliasson

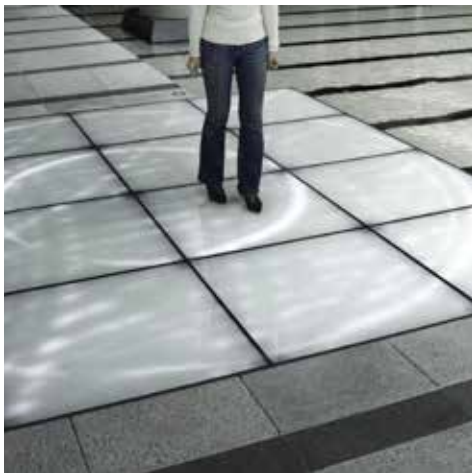
shifting perception of horizon based on viewers gestural movement simplifying surrounding elements to a singular impression

3. *Your Uncertain Shadow*. Olafur Eliasson

gestural movement formulates the essence of the work only exists with a participating viewer

4. *Duality*. ART+COM

reactive consequence of movement impacting environment



ARCHITECTURAL APPLICATION ———

GENERATE ENGAGEMENT

develop promenade

plays perceptually

exploits consequence

responds actively

ARCHITECTURE PRECEDENT

1. Villa Savoye, Le Corbusier

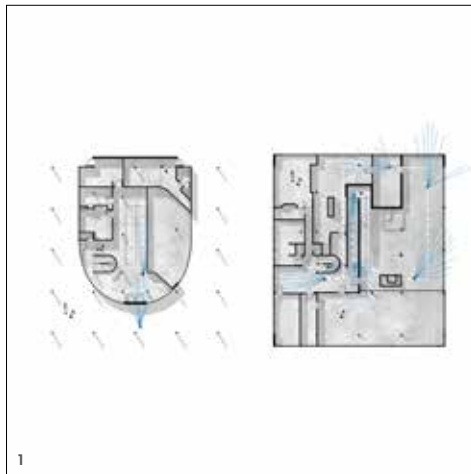
Historically, architectural promenade was investigated by Le Corbusier, particularly in domestic architecture. He defined the promenade as the relationship between movement and experience in architecture. The free plan and its contemporary method based on discreet rooms and a dynamic section correlate the dimension of movement to reciprocating views, meandering bodily movement developing both the sequence and the containment of architecture.

2. The Slow House, Diller Scofidio + Renfro

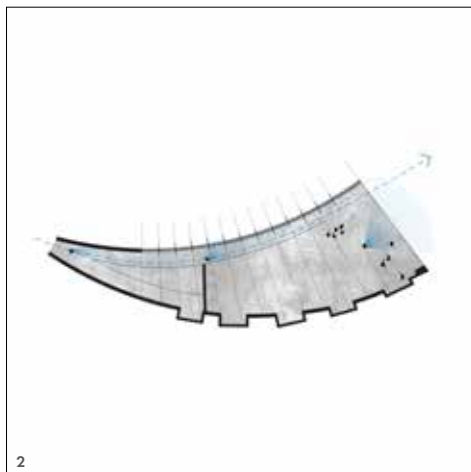
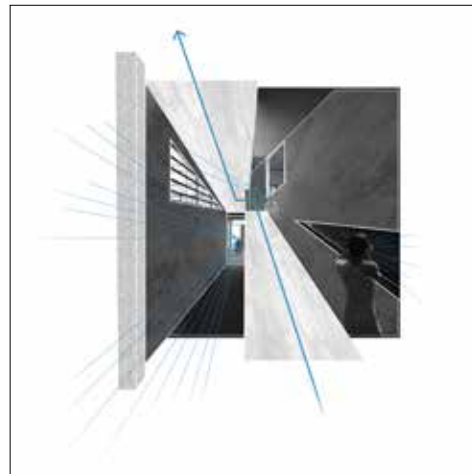
In Diller and Scofidio's The slow house, the promenade is manifest by controlling the view is the architectural intervention within the extents of nature. The house deforms the classical model of perspective through the split passage which is decisively anti-perspectival, has no direct visual axes, and only constantly changing optical tangents as emerging from the curve.

3. The Serpentine Pavilion, Olafur Eliasson & Kjetil Thorsendio

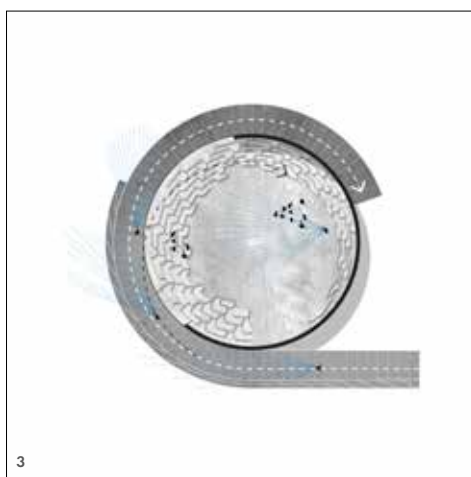
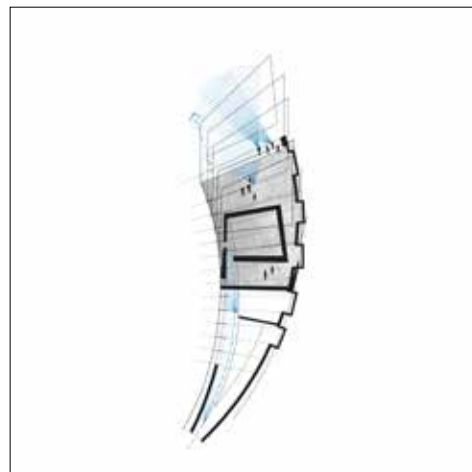
Thirdly, we look at the collaboration between Olafur Eliasson and Kjetil Thorsendio and the serpentine pavilion. Olafur Eliasson when describes the building as you need to move in order to gain a new perspective. Here the shifting views through the tenacious strings on the outers ring of circulation are responding to the users gestures, when moving your feet, you eyes see something different.



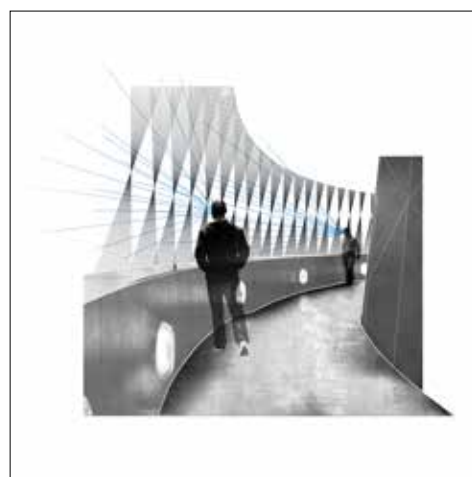
1



2



3



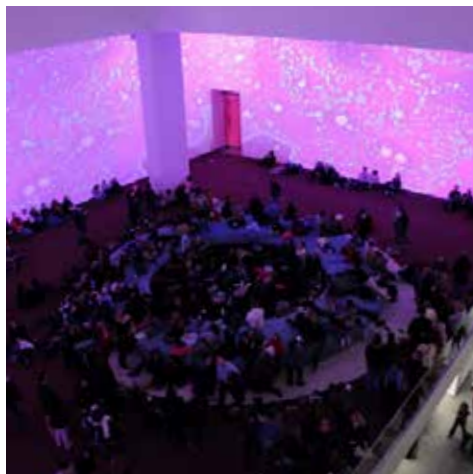
SEDUCTIVE

The work exhibits an attraction between medium and viewer seducing them into exploring new ways of being in the world... the work contains an inexactness that is open to interpretation and stripped into pure expression and sensation

ART PRECEDENT

The art here has near expressive qualities which allow the viewer to become one with the space. The weather project, sun installation by Olafur Eliasson uses reflection on the ceiling to reduce and make tangible the vast openness. The reaction of you seeing yourself in a new way as reflected in the above mirror creates a seductive and intimate engagement with yourself and the space. The dusty foggy atmosphere diffuses your surroundings to allow for a totally immersive experience of the space. This example is a great investigation into how the material is not necessarily physically touchable, but still the space is highly tangible because the Floor, ceiling, walls cannot be distinguished materially or visually in their specific properties. The changing surfaces seem to develop a life of their own, beyond cultural boundaries:

1. The Weather Project, Olafur Eliasson
scale and material reflection make the space tangible - even though its large
2. Pour Your Body Out. Pipilotti Rist
kissing projection with architecture produces an intimacy and material closeness that can only be perceived by the viewer
3. Newcastle Wellness Centre. Superimpose
explores light, material, and perception through intricate threading of string to great volumes of space
4. Lighthouse. Doug Aitken
mediums of surface and projection (light and heavy) intersecting at a single moment
5. The Wolfsburg Project. James Turrell
uses light and color to blur sense of depth in atmosphere



ARCHITECTURAL APPLICATION —————

PEAK CURIOSITY

generate ambiguity

engage materiality

strip symbolism

engage haptic tension

ARCHITECTURE PRECEDENT

1. Villa Mülle, Adolf Loos

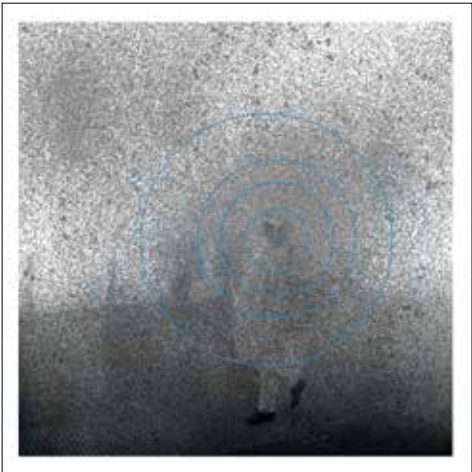
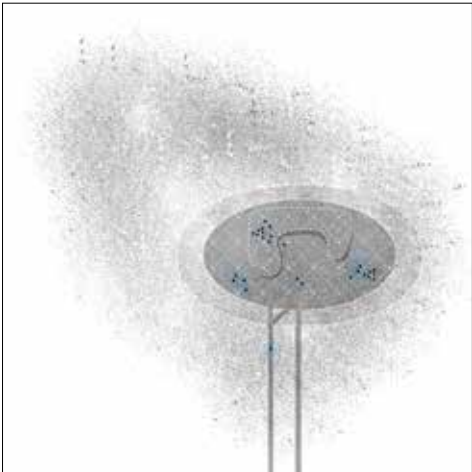
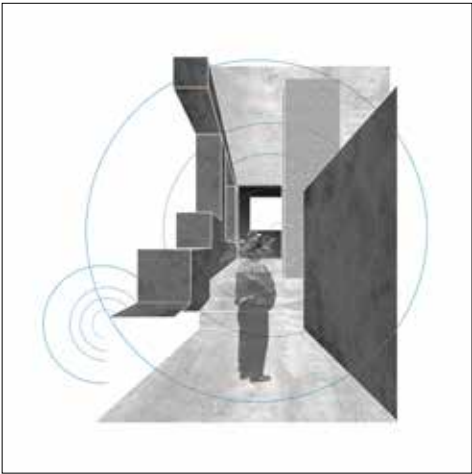
Historically, the topic of symbolism and ornamentation has been addressed by Adolf Loos. His work and ideas correlate with ornament and crime, attempting in a modernist way to strip meaning from decorative ornamentation in architecture. He uses a Raumplan, a planning method based on discrete rooms and a dynamic section to place great emphasis on the scale of individual rooms. The open plan sets boundaries for the exterior and structure in contrast to Corbusier who uses structure as the boundaries of space. The correlation between the vertical dimensions of interrelated space with the ordering of the ground plane interacts with the deep material dimension allowing him to produce an elastic effect of volumes within the building.

2. Blur Building, Diller Scofidio + Renfro

The Blue Building exemplifies highly seductive qualities as it strives for an immersive environment rather than the visually impactful high definition that is so often strived for in today's world. There is nothing to see but it is dependent on vision in itself. It provokes a new sense of awareness as it pulls you into a vast cloud of nothingness. The plan here is without boundaries and becomes one with the main abstract material.

3. The Black Horizon Pavilion, Olafur Eliasson

Third, another collaboration with Olafur Eliasson. The black horizon is a thin horizontal line of light directed through a narrow gap at eye level. It encircles and invades the black space, uninterrupted by any visual obstruction. The plan seduces you into the pavilion through spatial depth and continuity of immersion into the black room.



DEVIANT

The distortion creates an abnormality that makes people have a different experience; the work shifts perception through surface manipulation

ART PRECEDENT

In this work, there is a geometric distortion, Unusual proportionality, and the notion of spatial truth is challenged which encourages new types of behavior, movement and perception. The Viewer perceives space in ways that are unexpected. So If we don't see what we expect to see then what do we see?

1. 9 lights. Team Lab

unexpected form, light, and reflectivity composition shift view of world

2. Balloon. Hans Hermmet

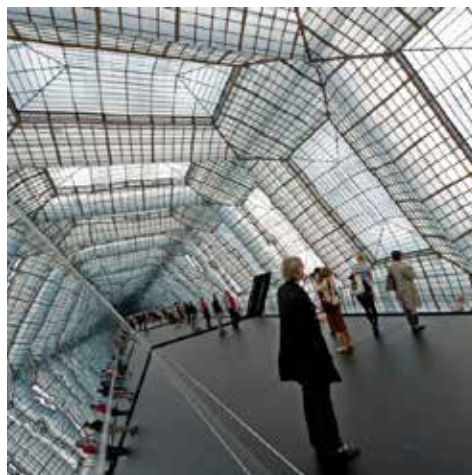
unexpected proportionality disorients user of space and time

3. Mikroskop. Olafur Eliasson

architectural detail and materiality create a spatial illusion

4. Glass Pavilions. Dan Graham

unexpected distortion of mirrored reflection of yourself allows you to see your body a different way as moving through the installation



ARCHITECTURAL APPLICATION —————

HEIGHTEN AWARENESS

generate the unexpected

raise sensory threshold

evoke disorientation

extract tension

ARCHITECTURE PRECEDENT

1. Villa Mülle, Adolf Loos

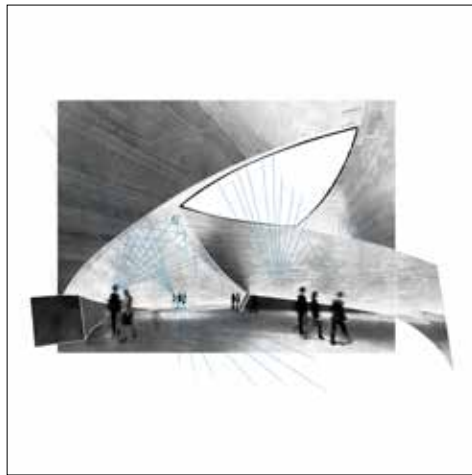
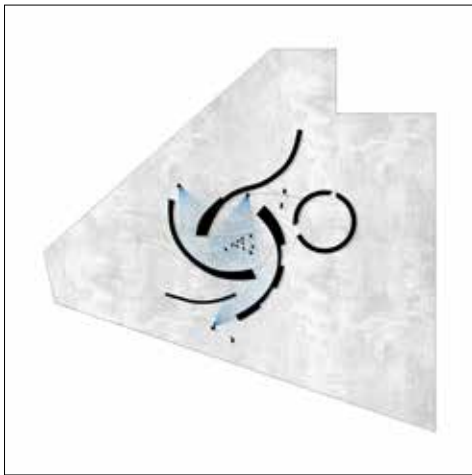
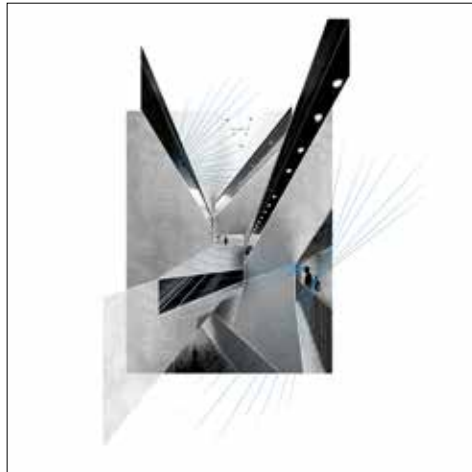
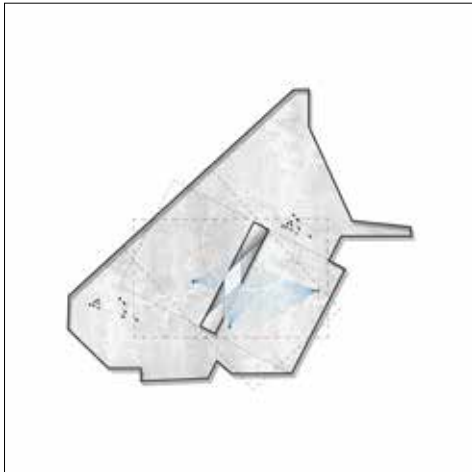
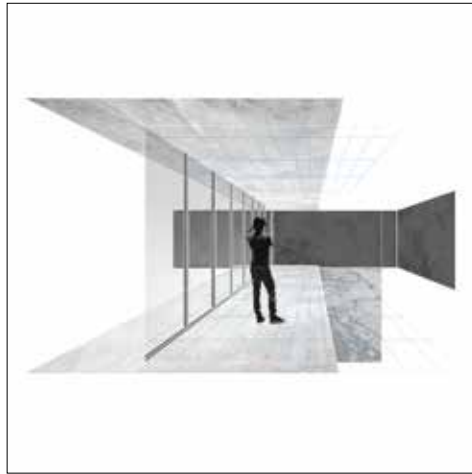
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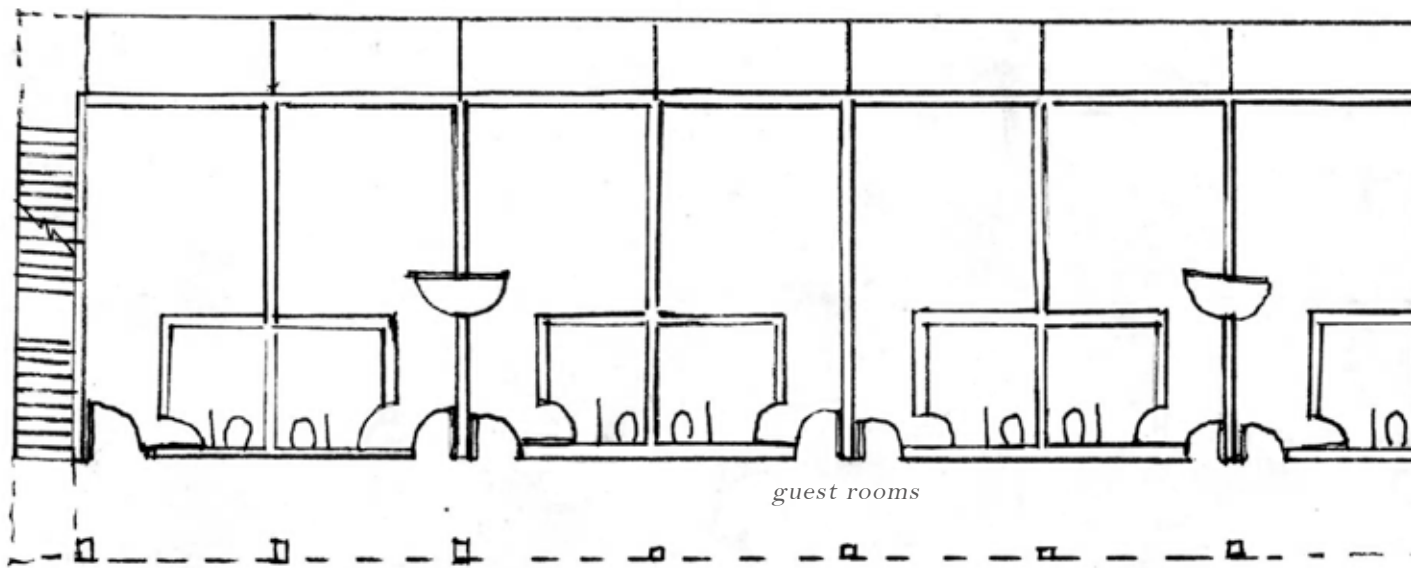
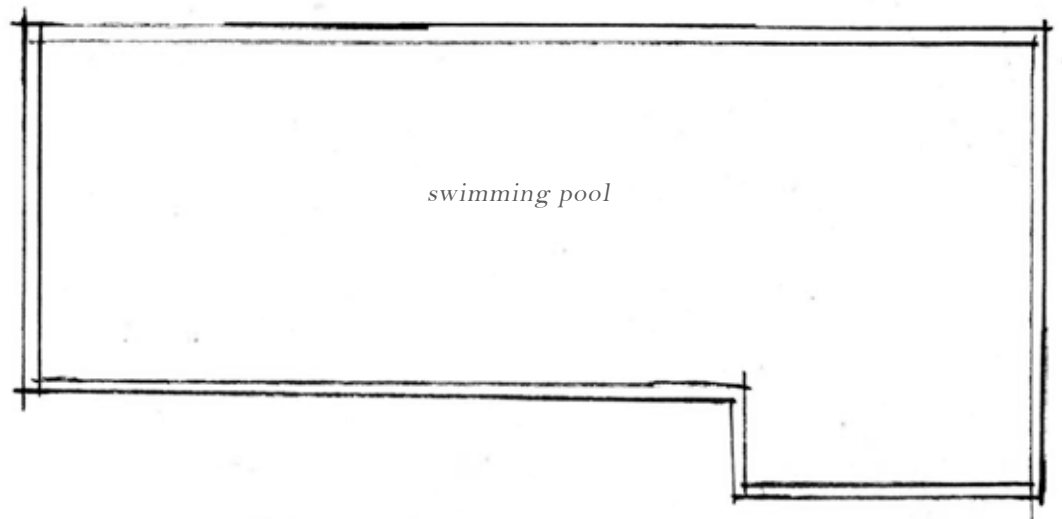
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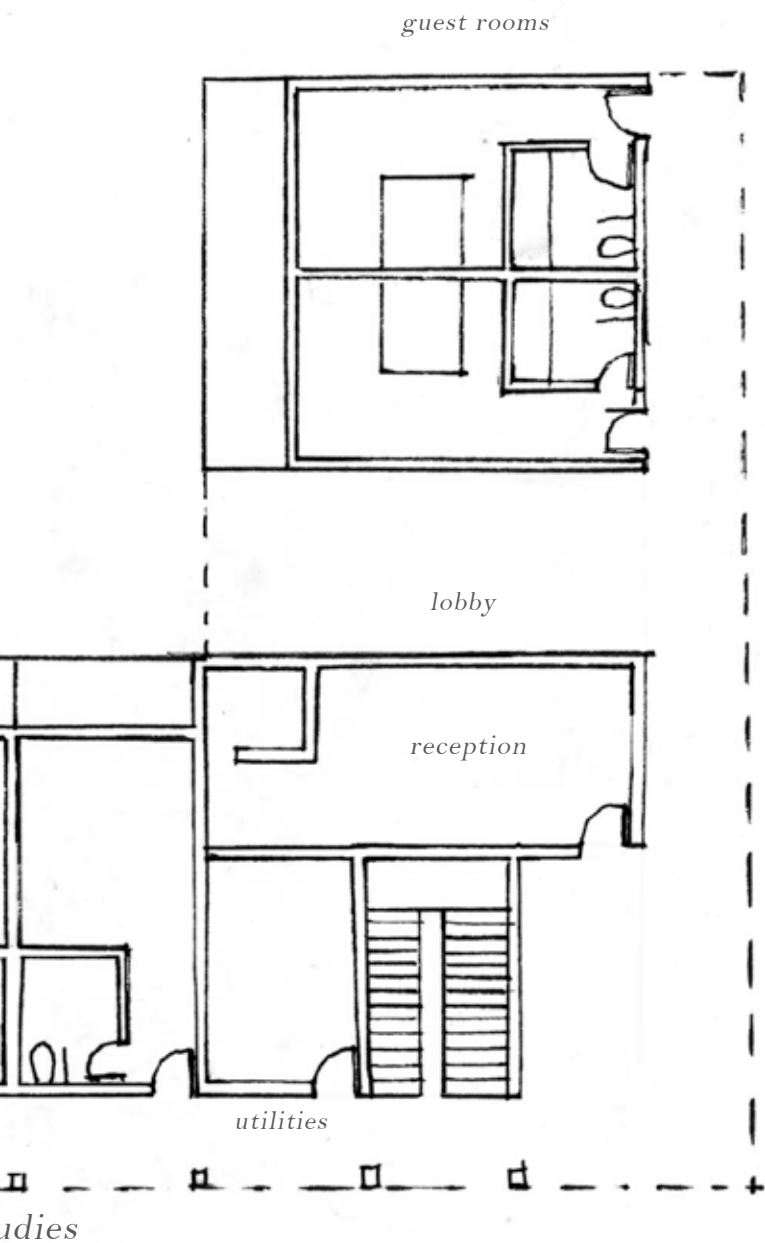
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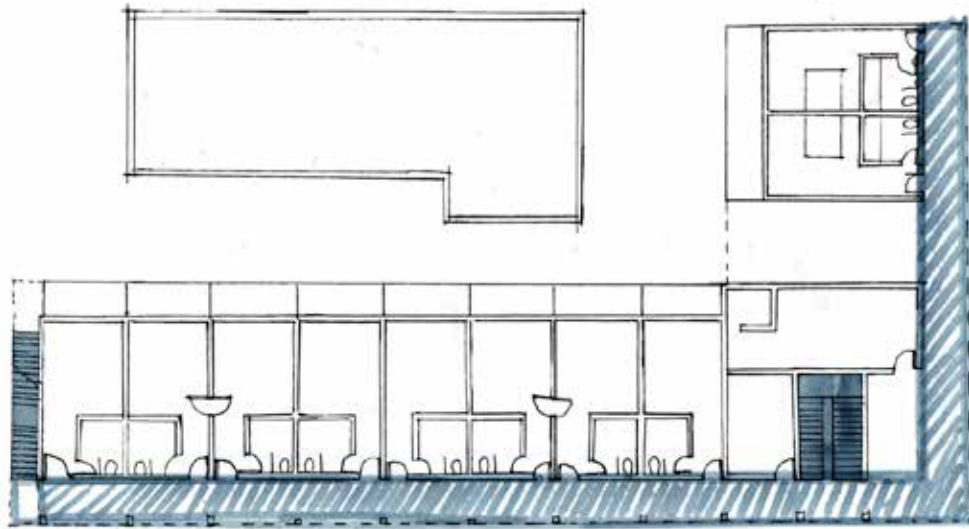


derive simple program for spatial structure
 room - corridor - pool



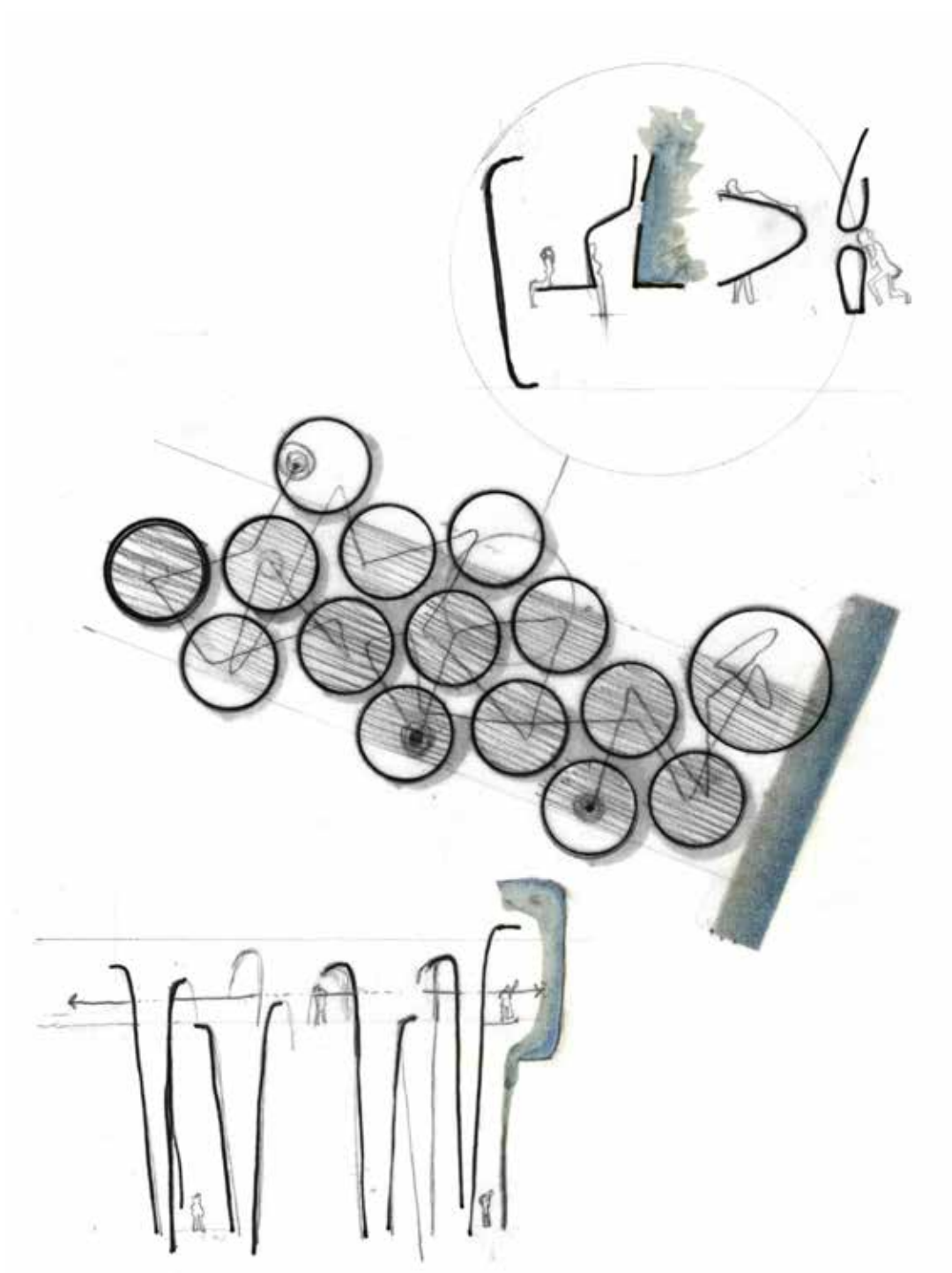
EARLY EXPLORATION OF THE MOTEL

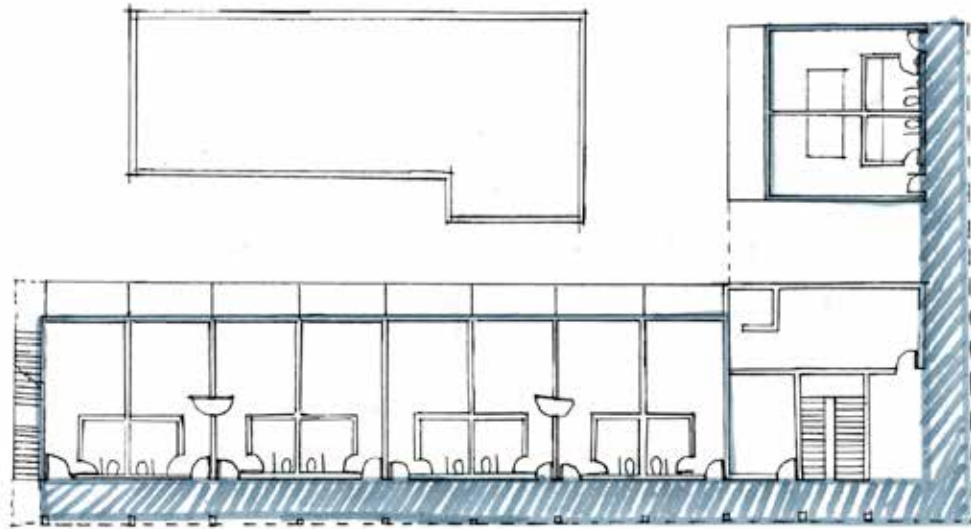
Through a series of speculative planning exercises, I manipulated a traditional typology motel exploring the conjunction of the principals, derived from art with standard elements of architecture. Using a simplified program of rooms corridor, pool and lobby, I've reconstructed this traditional typology and framed it through the eyes of sensation. The investigation challenges the conventional plan and section to place emphasis on new experiences for the user.



CIRCULATION ORIENTATION

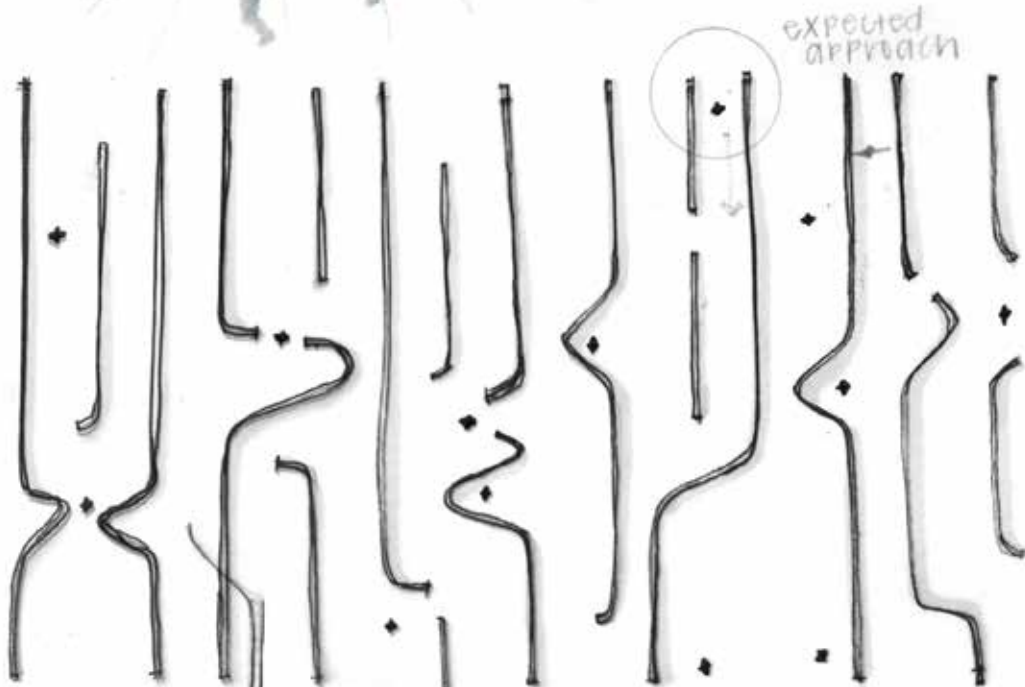
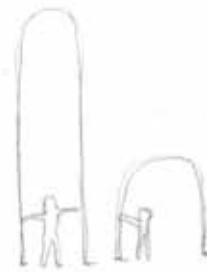
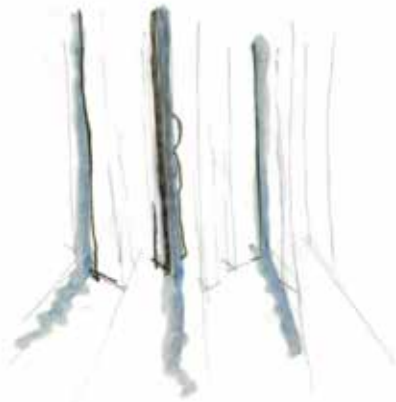
This composition challenges the typical horizontality of the corridor and reorients it in the vertical direction to access rooms. This shifts the users experience to be one of ascension and descension which will gain them a new relationship with the ground plan and horizontal perception hence making the concept mostly deviant. The sectional impact explores the quality of intimacy with the body between the supporting geometry. The small scale moments are seductive and deviant through formal integration of engagement.





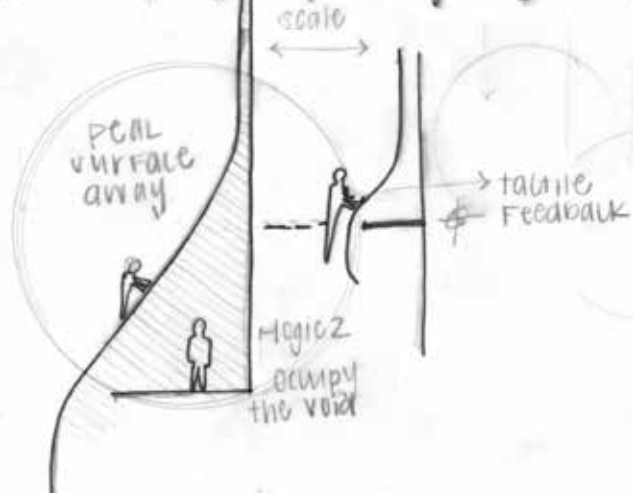
SEGREGATION

Here the divide between room and corridor is no longer a harsh divide. The two spaces blur and create pockets of rest and movement while leaving ambiguous passageways through to new spaces. The user is in a state of borderless wandering and seduced to new atmospheres through the ambiguous slits of space. The irregularity of curves in break the standard grid. Here I see the potential for the interior skin to peel away and define its own logic giving haptic feedback to the user. Is there a way then to occupy the void between the essential wallpapers space behind?

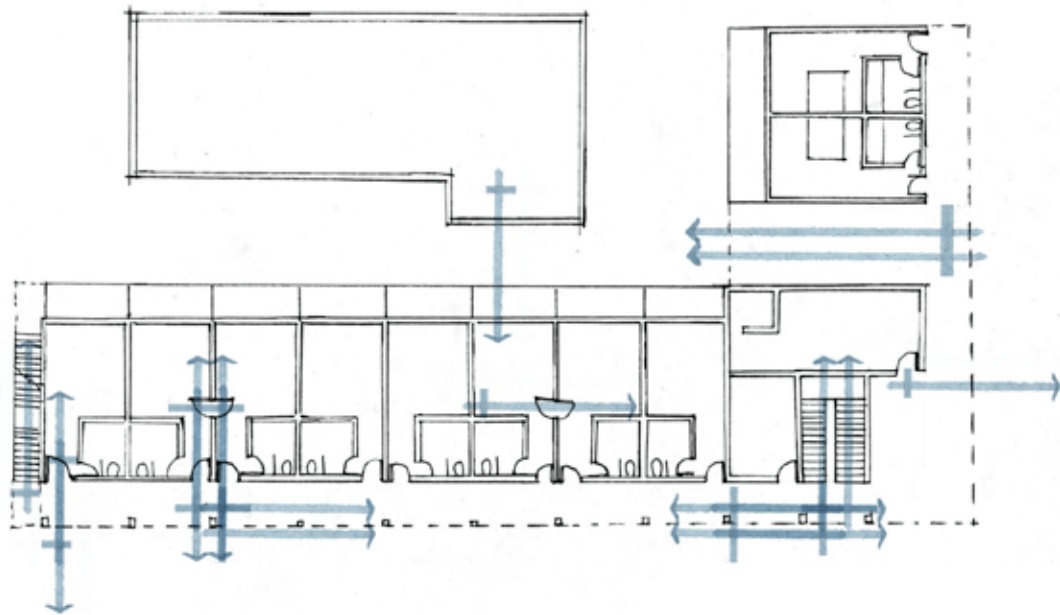


expected approach

unexpected result

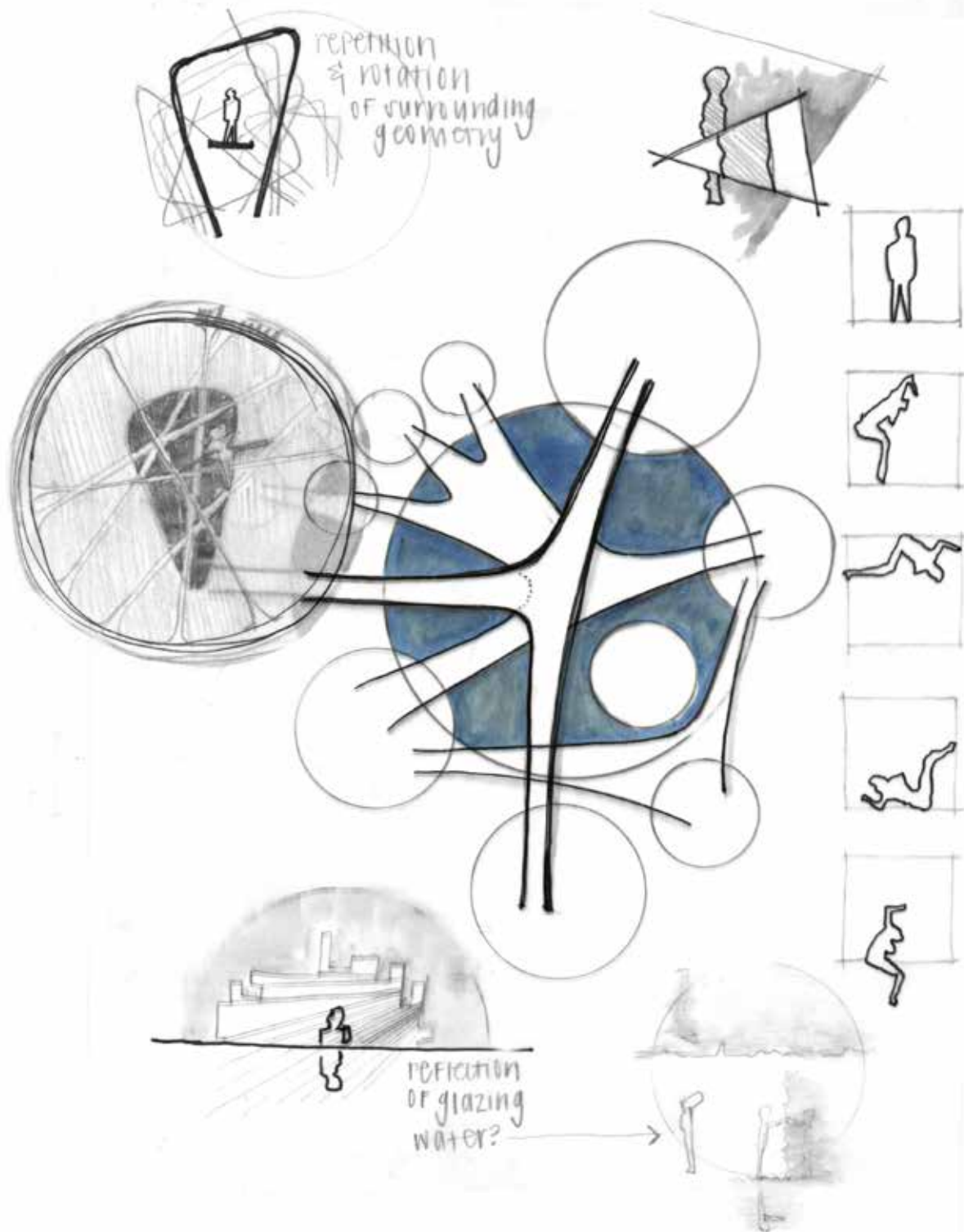


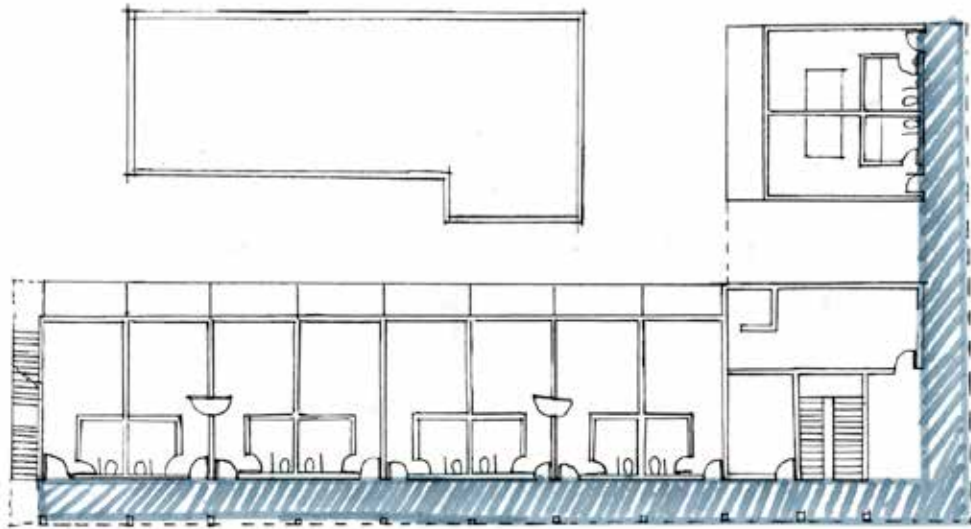
what's the transition/
distance b/w
room & corridor?



PROXIMITY AND SEQUENCING

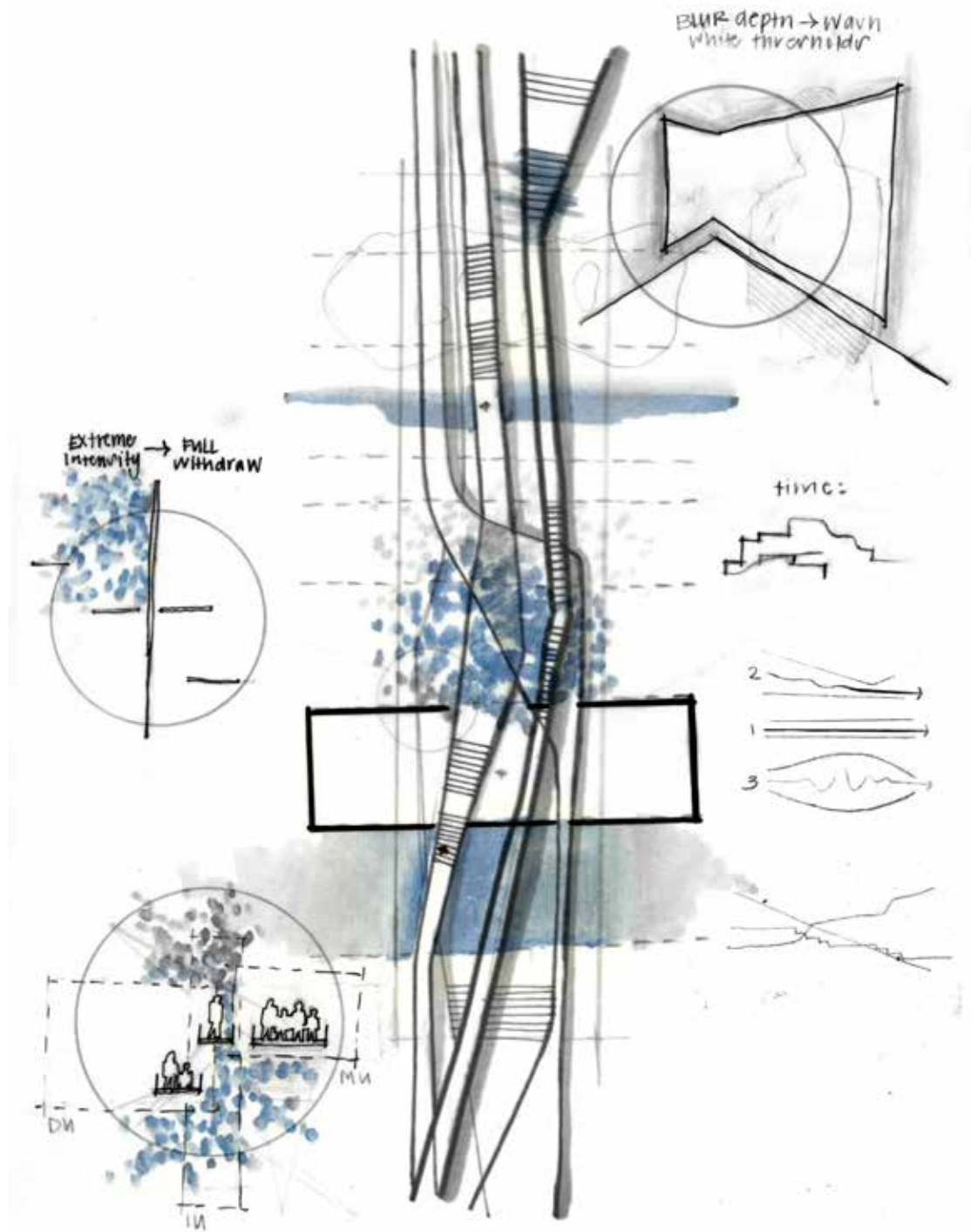
This explores a full withdrawal between departure of a space and arrival at a new space. Speculating on the interweaving of pathways that could seem to float the pool which provides a dome of reflection while in the central passage. Can rooms sit inside paths ways that allow spatial queues to surrounding users? The material exploration of this model looks at transparency of seeing through but gaining a disjointed picture because of layering causing disorientation. It also starts to take on ideas of reflection, being able to see but not access.

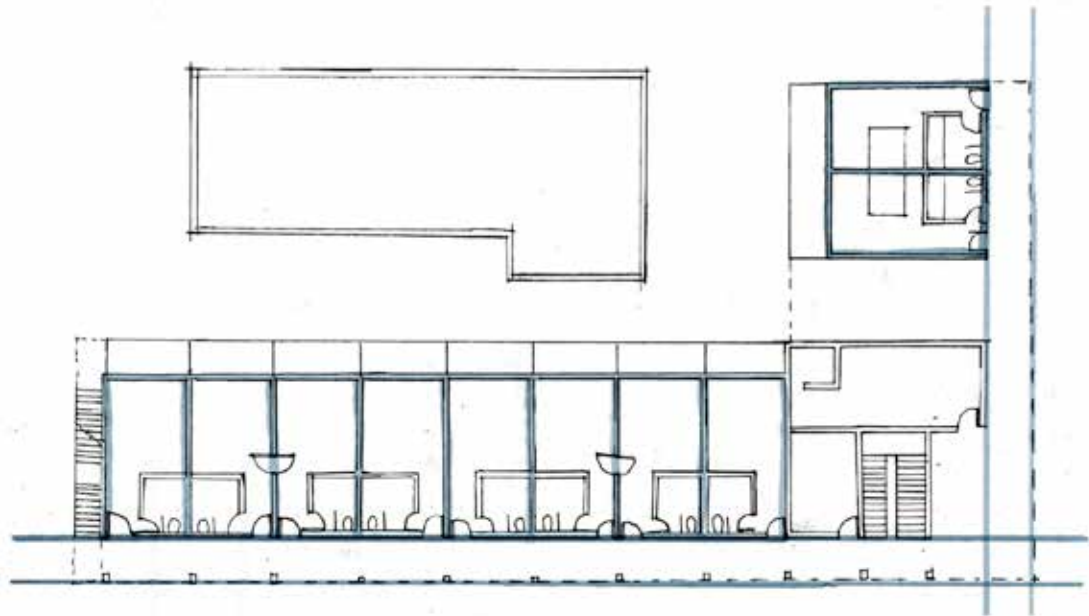




CORRIDOR FLUIDITY

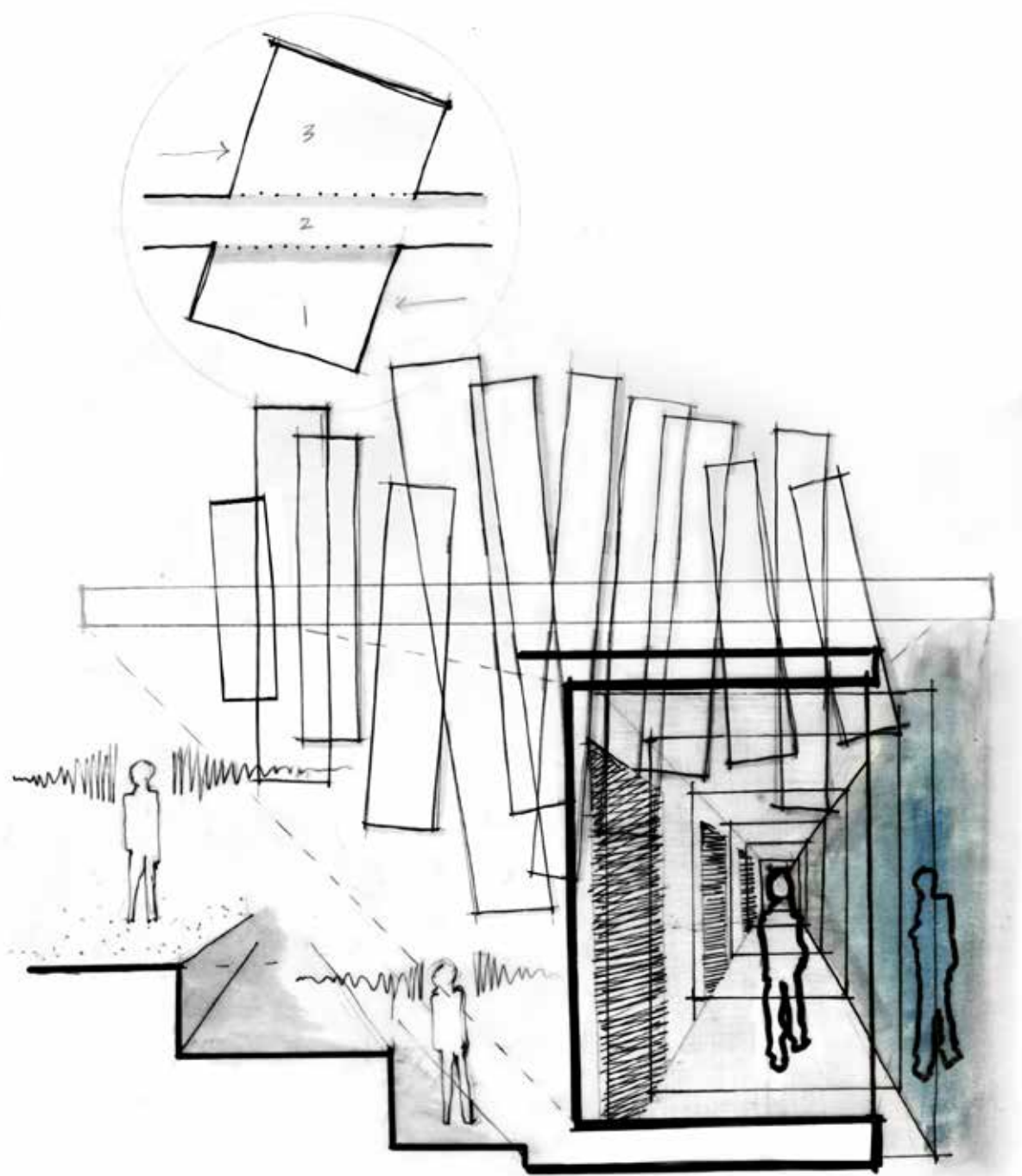
The scheme challenges the idea that the corridor has to flat and load rooms off the perimeter. It explores a model of circulation through each room with a prescription promenade in which the user experiences a play on sensitization. It is totally dependent on the user to floor. What does it look like going from one atmosphere to the next. Do they bleed together? Is there a stark divide. In conjunction, what does it mean for one person to experience it vs a path wide enough for two or three. How can that control the movement?





ELEVATIONAL ORIENTATION

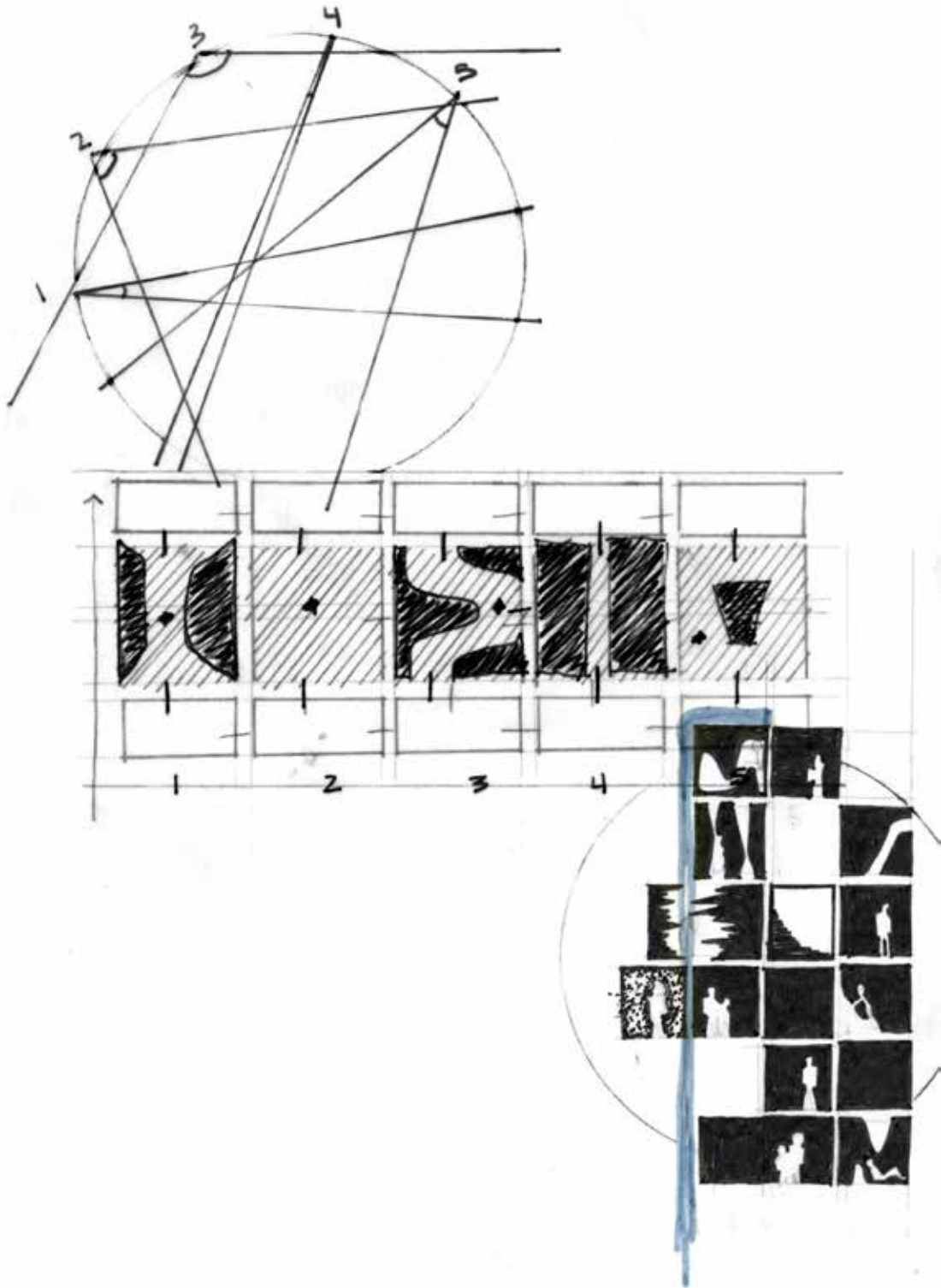
Explores a removal of walls and uses elevational changes to divided space instead. The typical access of a hotel looks like this. Arrival or visual connection to corridor corridor to room. Instead it reinterprets this three part relationship to one of elevational changes rather than the addition of division walls.

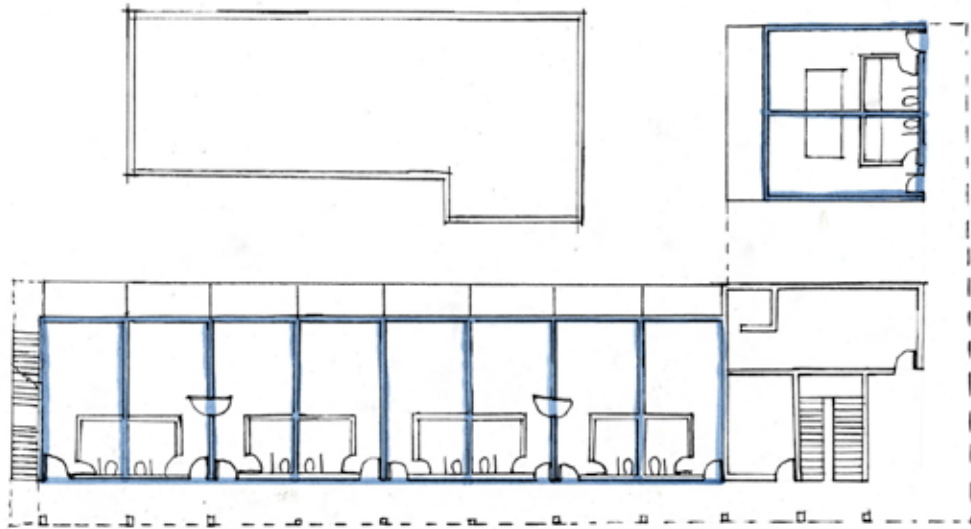




REPETITION AND DURATION

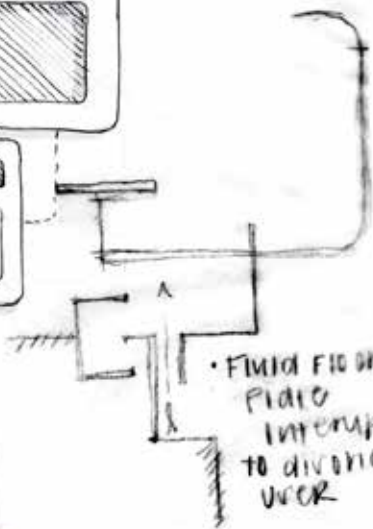
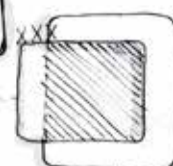
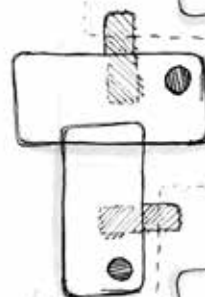
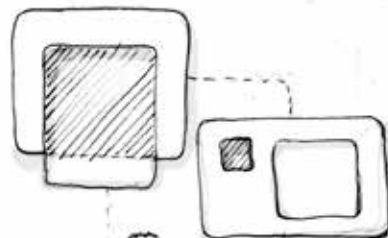
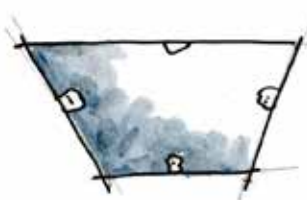
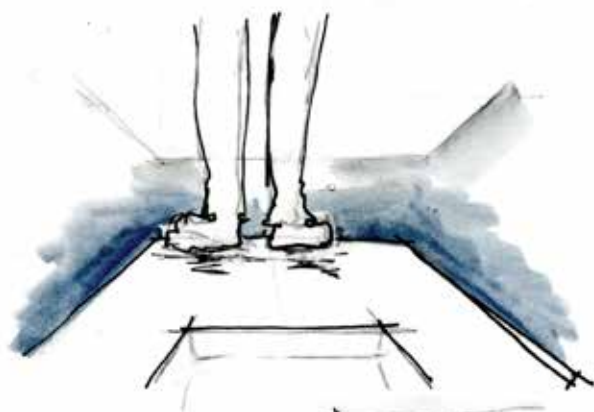
This concept explores a traditional entry with differently formed rooms. It looks at how the proportionality and arrangement of space can suggest the duration of the occupant in the space. The manipulation of these spaces also has the potential to give haptic feedback through the proportionality of the geometry that forms the atmosphere.





HORIZONTAL PERCEPTION

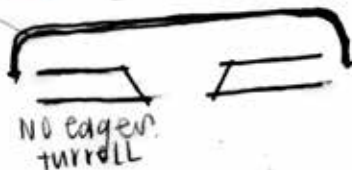
This scheme challenges the rooms in equal proportions and manipulates the floor plan in such a way to bring the user into new horizontal relationships. In opposition to the body occupying only the lower 6 feet of space, the shifts bring the eye level into union with upper levels. This gives glimpses of different atmospheres above but never full allows them to occupy the space until they ascend into it.



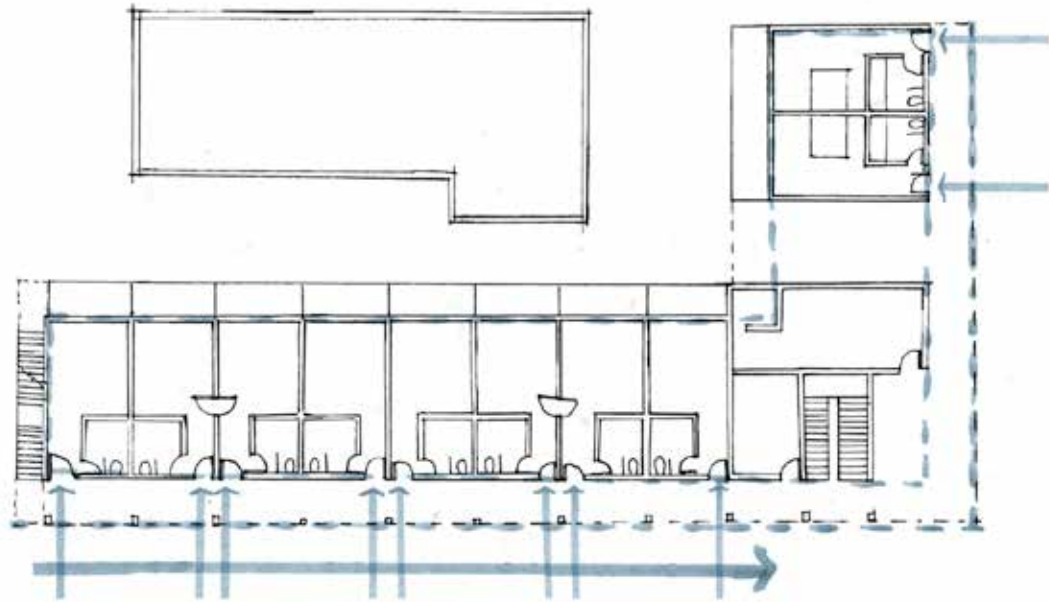
• Fluid Floor
Plate
Interrupted
to divert
user



DOFY MIER
OF FLOOR TO
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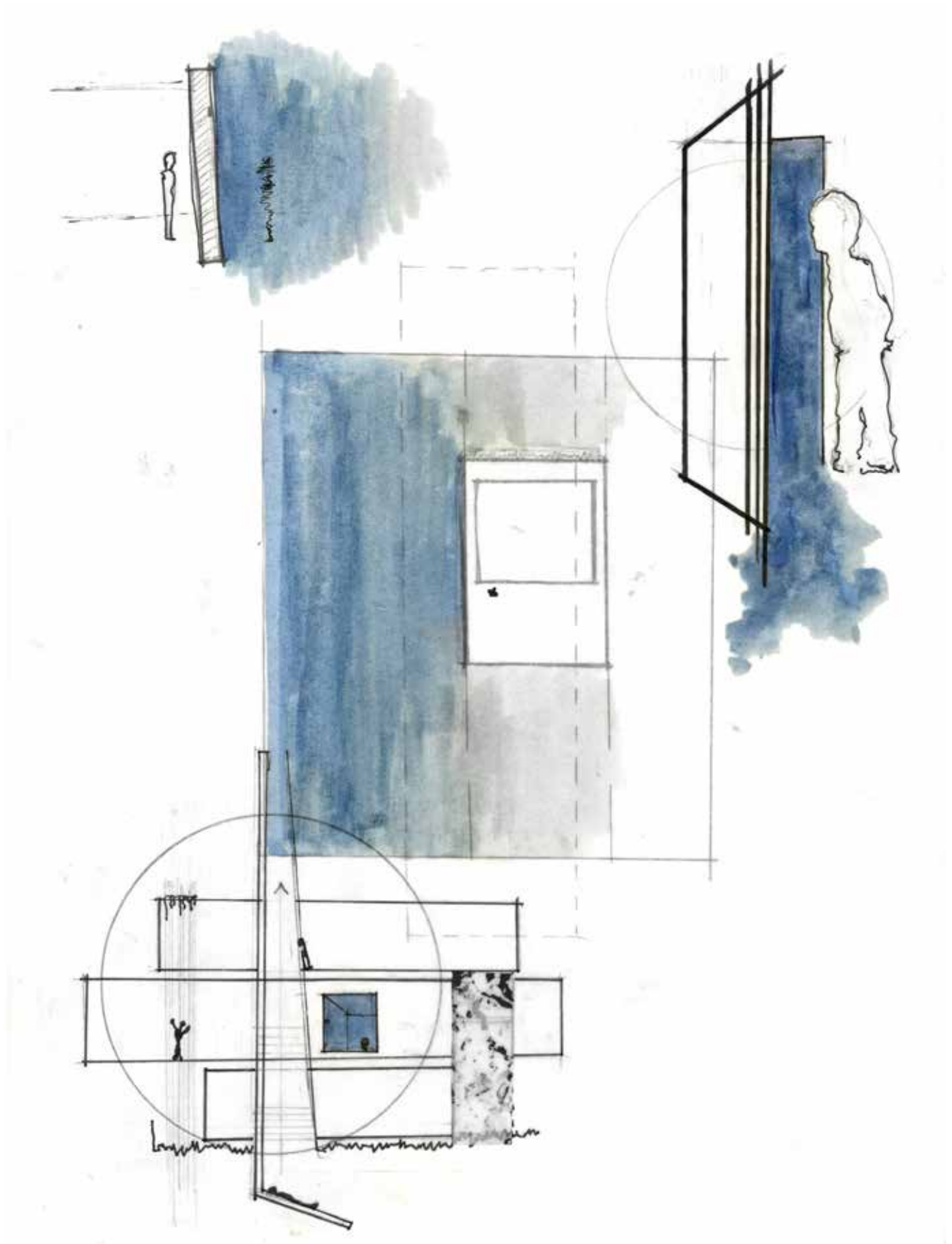


NO edges
turrell



VISUAL CONNECTIVITY

This scheme challenges the limited connection between rooms that the current typology offers. The visual boundaries are directed out toward the exterior and on the reverse stop at the door. By opening a vertical connection between the rooms and reorienting them in a way that aligns them on a central vertical core, users are able to see different spaces ‘behind the door’ but still are able to occupy their own individual space.

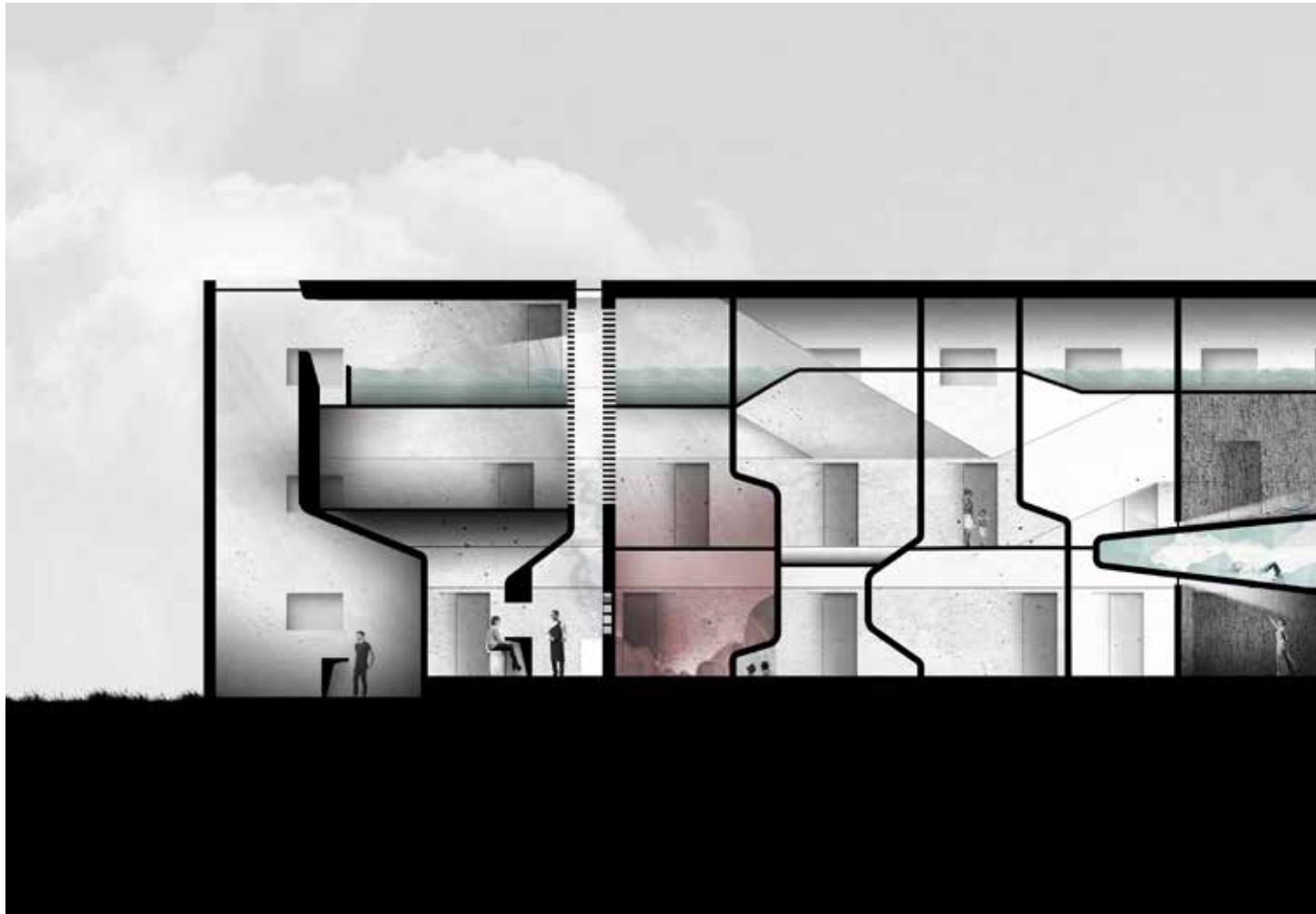


SCHEMATIC DESIGN STATEMENT ———

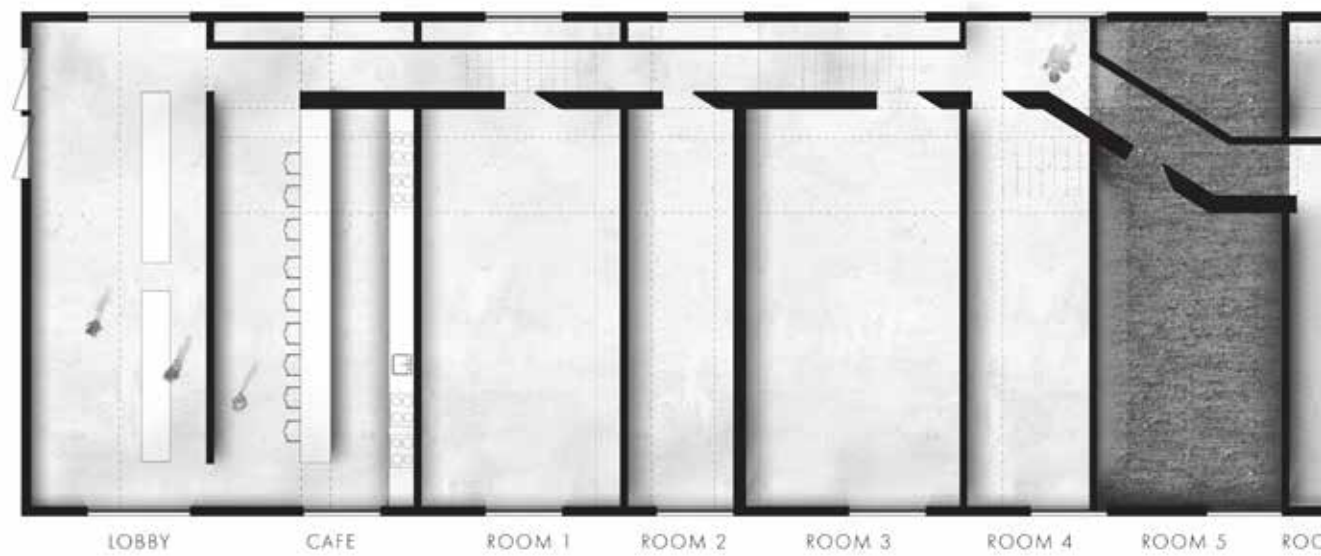
After analyzing and converging on these original ideas, a singular building was designed to further explore these questions. Basing my program off an existing motel, this motel maintains its DNA through key concepts of the architecture but differs in the way they produce new experience. The traditional typology was therefore redesigned in terms of sensations and aims to provoke these new atmosphere in which it currently fails to achieve.

The most proponent concept of the motel is a single loaded corridor with external access to the rooms. Here I've maintained the single loaded corridor but it now intrudes through the room yet maintains a view to the exterior in reminise of the mundane typology. The corridor splitting to room also defies the traditional floor plate circulation. The elevational changes the user experiences while moving through the building allow them to gain glimpses of varying atmospheres as a consequence of their movement through space.

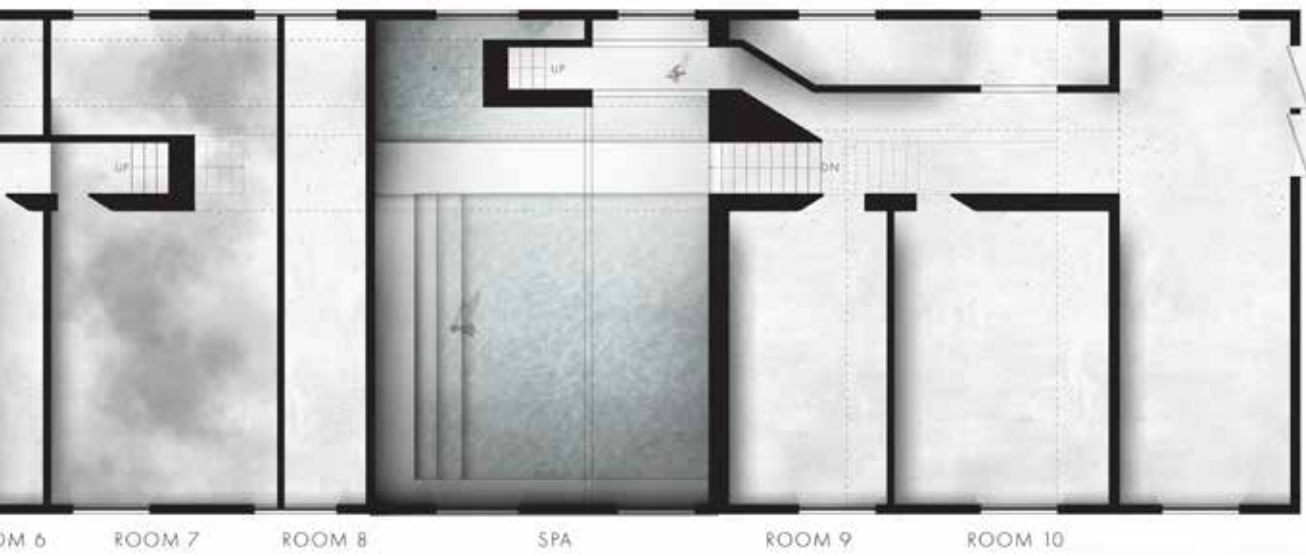
Treating the exterior with traditional punched windows, the interior operates on a logic completely separate from the shell. The rooms are no longer mere extrusions up of the plan and in the dynamic section, the rooms intrude upon each other evoking unexpected geometry to produce new experiences for the user. The plan in turn does not read as an extrusion.







CONCEPT FLOOR PLAN



CHARACTERS

THE WRITER

“The busy structure of daily life has clogged a psychological block of ideas and creativity for the writer. After a successful book debut, there is pressure to jump-start chapters of the sequel. In an attempt to clear the head and focus, a unit was reserved for duration of three days. Looking for a place to demystify timelines, agendas, distractions, and change scenery, the writer occupies the space for a journey exploring new thoughts of the mind.”

THE FLEER

“Pain shooting through her shoulder as she gently reaches for her backpack. Unsure of the duration of her stay, its day two of after fleeing from an abusive relationship. The escape from her memories still wears heavy and she jumps at the sound of the door next to her shutting. She assumes the highest point of the motel in instinct of controlling her surroundings and regretfully cuts off all natural light in fear of being observed. The light soothes her but the direct visibility exposes her vulnerability. In occupying the space she is in search of a new beginning, a new environment detached from her dark memories, a release of mental tension that sinks her being; and emotional relief.”

THE TRAVELER

“After a long day of hiking and tenting through the night’s rain, the backpacker body is chilled from the dampness and exhausted. The rain persists, so the backpacker decides to seek shelter at the motel for a short overnight stay until the rain passes. Arriving with a mate, the two attempt to refresh and wand a relaxing night of sleep, the backpacker is on a journey in search of physical relief.”



SECTION 1

The architecture becomes increasingly seductive and encourages new ways of being in space. The manipulation of the floor plates and walls evokes a disoriented state of movement in and out of the rooms. The walls build the occupiable human scale spaces for the body to occupy. The pool on the third floor is manipulated in a such a way to bring the user above the window joint and a higher vantage point out to the exterior.

1. The Writer: The writer above occupies the warm ripples of the pool. Floating in the same ground plane as the corridor cutting through, the horizontal perception of the space is altered. She lies on her stomach of on the shore of the skewed floor plate and gazes out across the landscape. Due to the irregularity of the floor hitting the center of the punched window. The view is framed and aligned to her position.
2. The Fleer: Flooding through the reveals in the wall, the red glowing atmosphere creates a subtle comfort in which the fleer choses to occupy. The glow allows her to be free of complete darkness and open up her mind to new thoughts. Her body nestles itself inside the curves of the wall as she lays in the complete stillness of the space.
3. The Traveler: After being in the ruggedness of the landscape, the traveler finds himself sinking into a radiant cushy space. The heaviness of his body sinks into the silk texture forming around his every curve. The red light comes from the floor opening up a blank view while laying amongst the glow.



CORRIDOR THRESHOLD

Zooming in, the corridor threshold allows the corridor to emerge from the water and the water and view become one on the same plane. The user emerges from to and from the constant water line shifting their view of the space.



SECTION 2

The architecture here creates a new orientation with water and user as the pool intrudes on the room below it. The visibility between spaces opens up views which are uncommon and unexpected. The user can see the swimmer diving down while being complete dry occupying the underbelly of the pool. This room is highly reflective in nature and as a reaction of the movement of the swimmers in the pool, the shadows and reflections in the room change. This creates an ever changing environment solely based on the density and gestures of the users.

Below, all three characters occupy the dense fog like room. This communal room draws steam from below and blurs the sense of depth within the space. The characters have as social sense of proximity but never fully encounter or interact with each other on a deep way but the sense that there are people around is current.

1. The Writer: Fog like cloud
2. The Fleer: Fog like cloud
3. The Traveler: Fog like cloud



SECTION 3

Moving further into the motel, the users come across a threshold in which they occupy the space between two banks of rooms, the atmosphere is juxtaposing a highly lite reflective openness to a dark dull atmosphere. Here the water trickles from the pool above into a lower soaking spa with hot water. The quality of the material provokes an atmosphere of reflections off the water which fill the volume with a slightly shifting shadows evoking a feeling of movement and smallness. This is the only moment in the building where the corridor opens itself to visibility connect the three spaces. Although the atmosphere of dark dull texture contrasted on the right is a separate space, the two spaces are connected through the steam rising through the floor produced by the heat of the pool in the light area below. This deeply concentrated environment is damp, warm, and heavy. It allows a concentrated diffused light, achieved through the thickness of the poche, to allow a light glow among the foggy steamy atmosphere.

1. The Writer: Occupying the lowest point in the space, the writer is on a break after writing for hours straight. Blocking out the world, the body's muscles are released in the warmth of the pool. The shallowness of the water allows a lying posture to feel the weight of the earth by still submerge the body.

2. The Flee: In fear of being seen and the intensity of dark thoughts, the flee occupies the dimly lit area. She can feel her pores open up as she breathes the steam coming from below and her stress starts to release as she sinks into the seating carved out of the wall.

3. The Traveler: After the rain passed, the backpacker is anxious to see the sun. Occupying the highest point in the volume, the traveler has a feeling of dominance and escape from the heavy ground below, the sculpted view of the sky makes it tangible and allows a feeling of freeness, one which she is always searching to find.



SECTION 4

This section showcases the juxtaposing of extreme environment next to each other. The base room is of dense and highly texturized tactical material. The darkness of the room is lit with the corridor that glows through the center of it. Here the user in the corridor feels in a larger space than the physically larger room it cuts through. Above, is contrasted with a blank space with a focal passageway into the next room. The red glow creates a seductive quality drawing you into the next atmosphere. This room resembles the DNA of the adjoining rooms of the motel, connecting space through passage but introducing a new way of threshold.

1. The Writer: occupying a null space in the corridor while on her way to the cafe, the writer shifts her gaze upward where she occupies space under water. The glass ceiling makes her feel like she's underwater and can see a blurred view of the space above through the two feet of reflective movement. She sees someone swimming above her and waves to say hello.

2. The Fleeer: The body in total buoyancy, her whole focus is upward facing. The seamless opening in the roof frames the sky and allows a glow into the space. The curved corners in this space allow this sole opening to take ownership of the space and create a depth-less perception of the space. The uniform level of water creates a steadiness within the composition of the atmosphere.

3. The Traveler: Occupying the lit corridor, the traveler interacts with two other visitors of the motel. The glow makes him feel like he's in a much larger space than it actually is but through the slit on the left, can see the contrast of the darkness seeping through.



SECTION 5

Here the spaces are connected through the smells rising from the cafe. The slits in the walls allow the scents to transfer from room to room. The three stories are connected by peeling the interior walls away from the exterior surface of the building. The user can overlook onto the lobby while occupying the third pool level. Here the architecture prompts a social interaction in the cafe. The wall lifts away creating connection between the cafe and the kitchen. All three users come together in this space and interact with each other for the first time on a deeper level.

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